



THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 7. No. 86.

[Registered at the
G.P.O. as a Newspaper]

EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES

for the week commencing
SUNDAY, May 17th.

MAIN STATIONS.

LONDON, CARDIFF, ABERDEEN, GLAS-
GOW, BIRMINGHAM, MANCHESTER,
BOURNEMOUTH, NEWCASTLE,
BELFAST.

HIGH-POWER STATION. (Chelmsford)

RELAY STATIONS.

SHEFFIELD, PLYMOUTH, EDINBURGH,
LIVERPOOL, LEEDS-BRADFORD,
HULL, NOTTINGHAM, STOKE-ON-
TRENT, DUNDEE, SWANSEA.

SPECIAL CONTENTS.

A GREAT COMPOSER GLANCES BACK.
Interview with Sir Frederic Cowen.

THE FIRST RADIO ACADEMY PICTURE.

SONGS AT THE PIANO.
By T. C. Sterndale Bennett.

OFFICIAL NEWS AND VIEWS.

PEOPLE YOU WILL HEAR NEXT WEEK.

IMPORTANT TO READERS.

The address of "The Radio Times" is 2-11, Southampton
Street, Strand, London, W.C.2.

The address of the British Broadcasting Company, Ltd.,
is 2, Savoy Hill, Strand, London, W.C.2.

RATES OF SUBSCRIPTION to "The Radio Times"
(including postage): Twelve Months (Foreign), 15s. 6d.;
Twelve Months (British), 13s. 6d.

Chimpanzees at School.

By Professor J. ARTHUR THOMSON, M.A., LL.D.*

NO living apes are among man's an-
cestors, but some of them are very
clever for all that. At most, they are our
cousins a hundred times removed. We
have ancestors in common—we and they
—ever so far back, not less than a million
years ago. Perhaps the skull recently
found at Taungs, in Bechuanaland, be-
longed to one of these long-lost common
ancestors.

Anyhow, some chimpanzees are very
intelligent. You remember Sally at the
Zoo, who learned to give you the number
of straws you asked for up to five. When
she was in a hurry to get her reward, she
sometimes doubled one of the straws that
she picked up, so that two ends stuck out
between her finger and thumb. Thus, if
she had been asked for four straws, she
tried to make three serve by doubling
one of them. This was clever enough,
but was it not cleverer that when she was
refused the reward because she had not
played the game, she used to straighten
out the doubled straw and pick up
another one? For that, there is no word
but *intelligence*.

In the Zoo in Dublin we saw two
chimpanzees washing out their cupboard,
and it was very interesting to notice that
they wrung the cloth in true char-woman
fashion. It is quite possible that they
learned this by imitation, but it was
amusing to watch their seriousness,
though it seemed half a pose.

*In a Talk from Aberdeen.

Chimpanzees are exceedingly sociable,
and if one is kept by itself, it gets fear-
fully into the dumps. This is one of the
reasons why their intelligence has been
underestimated. Another reason is that
they require a genial climate. In recent
years, Professor Kohler has kept some
chimpanzees in very wholesome conditions
at Teneriffe, and his observations are of
extraordinary interest. Within a certain
range, chimpanzees are very inventive,
the condition being that the means of
solving the problem presented are within
their range of vision. A banana was
fastened on the roof of their big cage,
quite out of reach. One of their solutions
of the problem was to pile one box on
the top of another, sometimes to the
number of four.

It happened once that one of them put
the topmost box on with its open end
uppermost, so that when she climbed to the
top, she was "no forrarder" as far as the
last box was concerned. So what did she
do but get into the box and fall asleep.
Just like a child, she was tired of prob-
lems. This is one for the educationists.

Sometimes they would mount on one
another's shoulders in order to reach the
banana; and one day when the keeper
was standing below the fruit, a chimpanzee
jumped on to his shoulders. But the man
crouched, so that the ape's purpose was
defeated. Whereupon, it jumped down
very angry and, gripping the man by
the small of his back, tried to raise him
into an erect posture.

(Continued overleaf in column 3.)

A Song Inspired By a Vow.

The Story of "Because." By A. B. Cooper.

"It is always difficult, sometimes impossible, to determine the causes of a particular song's success," said Guy d'Hardelot to me, "and why 'Because' should have sold steadily during twenty years and more, and when half that time had elapsed, and one might imagine its first impetus was spent, suddenly blaze up into a perfectly wonderful popularity, is one of the puzzles of life. Yet that is what happened. The war, of course, by emphasizing all the emotions—patriotism, love, motherhood, and the like—reacted upon songs in an amazing way."

The Secret in the Title.

"There were songs which, until then, no one had ever heard of, although they had been out for years, yet, by reason of some sentiment that 'touched the spot' of the nation's trouble and heartache, began to sell like the proverbial 'hot cakes,' and of these, songs of meeting and parting, something with wistfulness and tenderness in their words, even though sometimes the literary worth of the words was not great, were the most numerous."

"Now all this is true of 'Because,' with a difference. In the first place, it had been a success from the very day it was issued, and, in the second place, none will deny that the words are charming from every point of view. But why did the song take on a new lease of life during the war which far surpassed any vitality it had possessed before? If I may hazard a guess and a theory, I would say that the secret lies in its title and in its third stanza—both as regards its sentiment and its musical setting."

Feeling and Pathos.

"Feeling was apt to be very intense during those dark days, and a song which says—

Because God made thee mine, I'll cherish thee,

Through light and darkness, through all time to be,

And pray His love may make our love divine,
Because—God made thee mine.

Is saying something quite adequately which everybody at that time felt like saying. It made intense feeling articulate, and it was, no doubt, a sense of this inherent pathos which enabled me to write music which naturally matches the words and brings the song to a climax."

"How did I write it? How does anyone write anything? It was by no means the first time I had set words by Edward Tschernacher, who in private life is Mr. Edward Lockton, and who is the author, I suppose, of hundreds, if not thousands, of song lyrics. He used to come to my house—that beautiful old house in Regent's Park I used to live in, and which was formerly occupied by Mrs. Siddons, the greatest of English tragediennes—where he would often meet E. Calvé, Melba, V. Maurel, and other well-known singers."

Quick Work.

"Thither, too, came Denham Price, a great friend of mine to whom I had often promised a song, a promise I seemed slow in performing. Then, one day, he came to see me, and vowed he would not leave the house until I had written a song specially for him. He seemed so determined, that I looked through some manuscript lyrics I had put aside until the tide of inspiration should rise, and almost the first words I read over were some recently sent me by Mr. Lockton (Edward Tschernacher)."

"I read them over again, seemed instantly to get into the spirit of them, and then and there, retiring into a corner, I wrote the song. It was one of the quickest pieces of work I ever did, and to that I partly attribute its

great success. There is a certain spontaneity about it which seems to appeal both to the singer and the hearer."

"I think that something of this quality of spontaneity arises out of the words themselves, seeing that Edward Tschernacher once told me that they were written on the back of a used envelope on the top of Leith Hill, in Surrey."

"Well, Leith Hill is marked with a high tower, and it is the highest point in the North Downs, and it commands a wonderful landscape, but now there is an addition to its claims to fame—'Because' was written there! And there is many a higher hill, with pretensions to be a mountain even, with less cause for pride!"

"A very nervous clergyman on one occasion was presiding at a concert, and, in that curious non-stop way some clergymen have, he announced: 'Dear friends, I am sorry Miss Brown cannot sing for us to-night, but Miss Smith will sing instead because Guy had a lot.' Exactly what the audience made of this announcement, who they imagined Guy was, or what he had had a lot of, is hard to say."

Troubled By a Name.

"But my name is a source of much trouble to correspondents, and telegraph boys who struggle with the 'd' H' and call me Doctor Hardlot. My letters have generally 'Eq.' after the name, and only in America do they write to me as Madame. As for the name itself, it varies greatly, the following being some of the variants: Heard a lot, He'd a lot, Hardelot, Hard lot, and the clergyman's Had a lot."

"A funny experience happened to some dear friends of mine, who happened to be sitting at a restaurant table near two rather loud-voiced men, while the band was playing 'Because.' 'Do you like that song?' said one. 'Yes,' said the other, 'but I can't stand the fellow who wrote it.' 'Why?' asked the first, in some surprise. 'Why?' returned his better informed friend. 'Evidently you don't know him. He's a shocking bad character, drinks like a fish, and uses his wife and children shockingly.' 'Well, who would think it possible after writing that lovely song,' said his friend, 'and how terrible for the poor wife!'"

A Husband's Tribute.

"The song has brought me many letters from all parts of the world, and made me friends whom I have never seen and never shall see. One man wrote me a pathetic letter from India, to say it had been his greatest wish in life that I should hear his wife sing some of my songs, a wish that could never now be realized, as she had died. He felt, however, that he must write to tell me that he had had a verse of 'Because' engraved on her tombstone, as he knew she would love to have it always with her."

"Of course, one thing that has helped the popularity of this song is the fact that such great vocalists as Calvé, McCormack, and Caruso have sung it, as well as the blind man on the sands at Brighton. I think all singers are pleased when the public applaud the opening bars of an accompaniment, as they are sure of their success. On the other hand, a well-known French tenor phoned me one day, imploring me to send him a new song. 'I am in rooms,' he wrote, 'and my landlord, who has an unruly and unduly big voice, practices "Because" half the day in the room immediately underneath mine, so I cannot hear it any more!'"

LATELY, the management of the Vienna Radio have been giving their subscribers a half-hour's instruction in English by wireless three times a week. The instructor is Professor MacCallum, lecturer in English at the Vienna University.

Chimpanzees at School.

(Continued from the previous page.)

There can be little doubt that they have a sense of humour. Thus, they were fond of feeding the hens with bread that they did not care for much themselves. They used to throw the crumbs through the bars of the cage and watch the pecking with great interest. Was this not the beginning of chimpanzee Nature-Study? But sometimes they would hold the bread out in one hand through the bars and induce a hen to come near. When it was close enough, they would suddenly give it a dig in the ribs with a stick which had been kept hidden in the other hand. Was this not a simple kind of practical joke?

One day the teacher put a tempting fruit on the ground outside the cage, quite out of reach, and gave one of the cleverest chimpanzees two pieces of bamboo, one longer than the other, but neither of them long enough to reach the fruit by itself. The first thing the ape did was to lay the two in a straight line on the ground so that the outer end of the outer one, which was the short one, touched the fruit. This was something, and yet it was nothing, for the two pieces of rod were not united.

The chimpanzee gave it up. But the rods were restored to it, and, in the course of some hours, it discovered how to fit the shorter rod into the cavity of the longer one, and thus reach the fruit. This was an intelligent adaptation of means to ends. If it wasn't putting two and two together, it was putting one and one together.

It won't do to call man the only tool-user, for apes learn to use sticks as levers for breaking open boxes. They also use sticks for digging with, or for fighting with, or for reaching things.

Most remarkable in some ways was the case of a chimpanzee that spent a long time in fashioning a piece of wood so that it would fit into the hollow end of a bamboo rod. This was very near tool-making.

The teacher gave one of the females called Rama a hand mirror and this pleased her immensely. She looked herself up and she looked herself down, greatly delighted, and then all of a sudden she made a grab behind the mirror to catch the other fellow. It was very interesting to watch the ears she took, holding her free hand behind her back, to try to surprise the creature on the other side of the looking-glass; but he was always too quick for her!

The mirror toy became very popular, and it passed from one to another. In the course of some days, however, they discovered that other objects gave an image, and they experimented with pieces of tin, and the like. This was very intelligent and very human.

Eventually, they found that they could get a reflection from a puddle of rain water, and they would bend over this for a long time, gazing very intently.

We wonder if this was not the dawning of self-consciousness. But the fact is that the chimpanzees seemed never able to rid themselves of the conviction that there was another fellow on the other side of the looking-glass. That was one of their limitations.

There is no doubt as to the intelligence of chimpanzees. They can make a simple inference; they can understand simple relations between things; they can invent a means to secure an end. Yet they cannot solve a problem "in their head." They must have the actual objects before them. They do not seem able to work with mental images as we do, and another great handicap is their small vocabulary. They have not as many words as a dog has, and it is difficult to think without words.

"London Calling!"

The First Radio Picture at the Academy. By Mounat Loudan, R.S.P.

[Mr. Mounat Loudan is especially noted for his charming portraits of children. He has two fine pictures in the Summer Exhibition at Burlington House, one of which is called "London Calling!" We are, unfortunately, unable to publish a reproduction of this picture, as no photograph has been taken of it.]

I ALMOST rejected the idea of painting a radio picture, although it strongly appealed to me, because I feared, with broadcasting's universal vogue, every artist would be doing likewise.

What was my surprise to find that my very numerous friends who come to my studio and take an interest in my work, treated my idea, and the first sketch for the painting, as a joke! "Never heard of such a subject for a picture," they said. Then, as the picture progressed, they began to see artistic possibilities in it beyond the common. "It'll be unique," they said. "Will it?" I retorted. "You'll find fifty other painter fellows have the same idea—that it is unique—and the walls of the Academy—if they let any of them through—will simply reek with radio!"

A Becoming Head-dram.

I was wrong. My picture, "London Calling!" is not only the one and only canvas, with broadcasting as its subject, in the Academy Exhibition this year, but the first ever hung there.

I believe the idea began with the headphones. There is something distinctly pleasing in their "line." I have a pretty girl-model, who comes fairly frequently to pose for me, and on one occasion, when she was waiting for me to continue my work on my other picture in this year's Academy, "A Face That Should Content Me Wondrous Well," of which she is the model also, she put on my ear-phones, as also sat by the studio fire. When I came into the studio, and caught her profile, I thought how becoming the new head-dress looked, not unlike the hair fillets the Greek maidens used to wear.

In fact, just behind the chair in which she was seated, stands in my studio, on a pedestal, a coat of the famous Oxford Boat, which George Frederick Watts, the great painter, discovered in one of the college cellars at Oxford—hence its name. The analogy between fillet and head-phone was complete and striking, and, with the added artistic touch of the "rosettes" at the ears, nestling among the hair—my model is neither "bobbed" nor "shingled"—caught my artistic fancy and pleased my eye.

But I made up my mind that, if I made a picture of listening, I must find bright-banded head-phones. I had seen them somewhere. I wanted them to shine like bands of silver against the darker hair. I searched London, I suppose, or what seemed so to me, ere I came across the very head-phones of my fancy. I cried "Eureka!" and bore them in triumph to my studio. Then I said to my model: "Listening is a horrible thing. We like someone to listen with us. Whom can you bring along to listen with you?"

That "Listening" Expression.

She said she knew "an awfully nice boy" who would be delighted, and the next day she brought a young relative of hers, a schoolboy in a bright red coat. This coat gave my picture a splash of vivid colour I had not dreamt of.

As often as possible, I arranged to work on this picture when there was really something to listen to from the B.B.C. My reason was twofold. I wanted my two sitters to have some amusement to counterpoise the weariness of posing. I, on my part, wanted to catch, if possible, that rapt expression characteristic of listeners.

The King of Instruments.

When Organs Were Banned in Church. By Francis Gribble.

THE organ has often been called "the king of instruments." It is, at any rate, the one musical instrument commonly spoken of as if it possessed the right of "self-determination," and played itself, instead of being played upon.

Here is a story bearing on the practice and showing how one organist regarded it. It was at a public banquet at Liverpool. The Mayor presided, and it had been arranged that an organ recital by Mr. Best, the most distinguished organist of his time, should relieve the tedium of the post-prandial oratory.

The Mayor's Mistake.

"The organ will now play," was the text of the Mayor's announcement of that item in the programme; and Best went on talking to his neighbour as if he had not heard it.

"The organ will now play," the Mayor repeated in louder and more emphatic tones, and still Best took no notice.

"Didn't you hear his Worship, sir?" a waiter whispered in his ear. "His Worship says the organ will now play"; and then at last Best spoke.

"Hang the organ! Let it play!" he replied; and there was no music that evening until the Mayor revised his formula and promised that "our distinguished fellow-townsmen, that brilliant musician Mr. Best, will now very kindly favour us," etc., etc.

International Renown.

That story is a proof of the majesty of the organ. One cannot picture any chairman at any public banquet introducing Bachmann's rendering of Chopin with the remark that "the piano will now play," or a performance by Kreisler with the bald statement that "the fiddle will now play." On the other hand, this announcement that "the organ will now play" might fall quite naturally, at any time, from the lips of any thoughtless Philistine. For organs have definite individualities. One organ differs from another organ in glory, and the greatest organs, like the greatest musicians, achieve international renown, though they cannot, like the musicians, go on tour.

Violins have collective reputations, determined by the skill of the maker. One speaks deferentially of an Amati, a Stradivarius, a Jacob Stainer. Similarly, in the case of pianos, one distinguishes an Erard, a Pleyel, a Blüthner, a Broadwood, a Collard. In the case of organs alone each separate instrument has its separate reputation. People take journeys to hear, not the Haarlem and Fribourg organists, but the Haarlem and Fribourg organs. Given an organ, they call for an organist, pretty much as, when an accident or a row occurs, they call for a doctor or a policeman.

The First Mouth-Organ.

Apparently, too, the organ is not only the loudest and most impressive, but also the oldest of instruments. The Book of Genesis tells us that it was invented by Jubal, the lineal descendant of Cain. He was "the father of all such as handle the harp and organ." His organ, however, cannot be supposed to have resembled those in the Crystal Palace and the Albert Hall. It was presumably a mouth-organ; for the organ, as we know it to-day, is, in truth, an enlarged Pan's pipe, with a touch of the penny whistle, in which bellows, worked, at first, by human hands, but afterwards, in some cases, by mechanical contrivance, do the work originally done by the human lungs.

One cannot briefly trace the great art of organ-building through all its stages. It is a decorative and architectural, as well as a mechanical art; and the literature is technical and voluminous. Organ builders, indeed, have some-

times come into angry conflict with ecclesiastical architects. Bernard Smith, the greatest of our organ builders, fought a battle royal with Sir Christopher Wren over the amount of space to be allotted to his organ at St. Paul's. He had to leave out several of the stops because Sir Christopher refused to have the proportions of his cathedral spoiled by any "d—d box of whistles."

Organs, again, were the first of all instruments to be taken seriously by serious people. Julian the Apostate wrote a Greek poem about the organ; and it was introduced into the Christian churches almost as soon as Christianity became a permitted religion and Christian worshippers were able to make a joyful noise without fear of being arrested. The Byzantine Emperor sent an organ as a present to Pepin the Short, the father of Charlemagne, who had it set up in a church at Compiègne. Charlemagne himself was presented with an organ by Haroun al-Raschid, and placed it in a church at Aix-la-Chapelle.

Noisier Than Jazz.

The first English organs were built in early Saxon times, and a monk named Wulston wrote a long description, in Latin verse, of a monster organ at Winchester:—

Twelve pair of bellows, rang'd in stately row,
Are joined above, and fourteen more below;
These the full force of seventy men require,
Who ceaseless toil, and plenteouslypire.

Whether the seventy men worked at the bellows simultaneously or in relays is a question which has been debated; but the formidable character of the organ which they operated is attested by another passage in the same poem which will be more convincing if rendered into prose:—

Like thunder (the monk deposes) the iron tones batter the ear, so that it may receive no sound but that alone. To such an amount does it reverberate, echoing in every direction, that every one stops his gaping ears with his hand, being in no wise able to draw near and hear the sound, which as many combinations produce. The music is heard throughout the town and the flying fame thereof is gone out over the whole country.

Playing With Clenched Fists.

But that organ had only seven tones and one semitone, and sounded only one note at a time, the method of producing a note being to press down a lever. The keyboard was a later invention, and the first keyboards differed from those now in use in various important respects. They were as much as five and a half inches wide, and the player had to thump them with his clenched fists, as they were too stiff to yield to the pressure of the fingers.

Organ building, it must be added, was an art which fought its way in the face of opposition. In the thirteenth century the priests of both the Greek and Roman churches decided that the use of organs was scandalous and profane; and the Greek Church adhered to that opinion, though the Roman Church reconsidered it. In England, at the time of the Great Rebellion, the Puritans took the same view, and acted upon it more drastically, running amok among organs and smashing them to pieces. In an account, for instance, of the destruction of what the Puritans called Nicholas Ferrar's "Arminian Nunnery" at Little Gidding, we read:—

These military zealots . . . expressed a particular spite against the organ. They broke it in pieces, of which they made a large fire, and as it razed several of Mr. Ferrar's sheep, which they had killed in the grounds.

(An Organ Recital will be broadcast from Manchester on Sunday, May 17th.)

Official News and Views. GOSSIP ABOUT BROADCASTING.

Great Military Broadcast.

THE Military Command Searchlight Tattoo at Aldershot on June 18th will be broadcast from all stations. Over 1,200 instrumentalists will take part, comprising the best talent of the regimental bands throughout the country. The drums alone will muster over 200. The ceremony will begin at 9.30. First Post, bugle marches, and massed bands will fill the time until 10.10. There will be resumption at 11.20, with the entry of the massed bands and torch-bearers. Items to be played will include "Land of Hope and Glory," and "Abide With Me." The "Last Post" will conclude the ceremony.

Variation in Wave-lengths.

R.B.C. Stations do not adhere rigidly to the announced wave-lengths. There is a variation within the limits of plus and minus one per cent. This is necessary because of the constant efforts being made to dodge interference. If the wave-lengths were kept rigidly as announced, listeners would experience much more annoyance from Morse and extraneous signals than is the case.

Nelson Keys at Tattenham Corner!

Although all the "mags" have not yet been overcome, there is a strong probability that a microphone will be installed at Tattenham Corner on Derby Day to convey noises of the course all over the country. It is probable, also, that Mr. Nelson Keys, the popular revue actor, will be standing near this microphone, and, if so, his running comments, which are certain to be amusing, will reach all who are listening during the big race.

To Amuse, to Uplift, or Both?

Apparently during the past year there has been a swing-over in the popular American attitude towards broadcasting. The feel-out census of listeners to "WEAF" and "WJZ" twelve months ago resulted in a 90 per cent. poll for jazz, 5 per cent. for serious music, and 5 per cent. for lectures plus "uplift." Another similar census just taken puts serious music neck and neck with jazz at 35 per cent. each, with lectures and uplift close on with 30 per cent. The theory is that in the areas served by these two stations of the Radio Corporation of America the people are being educated to appreciate better programmes, and to call for them.

A Radio Referendum.

No elaborate census of opinion has been registered in this country, but the thousands of letters from listeners that reach the B.B.C. reveal general satisfaction with the present make-up and quality of programmes. The need for more alternative programmes is felt, of course, and the forward policy of the B.B.C. in this matter is recognized. A programme referendum conducted some time ago by a London newspaper revealed the extraordinary fact that those who entered the competition actually desired five times as much religious instruction as jazz music. Some new competitions are being arranged by journals, both daily and weekly, and it will be of real help if listeners will take a serious interest in those which are organized in co-operation with the B.B.C.

"What Is Coming?"

On Tuesday, May 26th, at 5.30, in the London School of Economics, Houghton Street, Aldwych, Mr. George Grosvenor and Mr. Charles Whibley will debate on "Why Not Brighten London?" with Major J. H. Beith (Ian Hay) in the chair.

The climax of the series will be on June 10th, when Mr. Hilaire Belloc and Mr. Bernard Shaw will discuss "What Is Coming?" with Mr. J. C. Squire as umpire. These debates will be broadcast.

Summer Music At Hull.

It has been arranged that, during the summer season, the Hull Station will broadcast Max Darewski's Band playing at the Spa, Bridlington, from 3.0 to 4.0 o'clock on Tuesdays, Thursdays and Saturdays of each week. This feature will begin on Tuesday, May 26th, and finish at the end of September. Max Darewski's music is particularly popular throughout the East Riding of Yorkshire, and Hull's enterprise promises to be rewarded by a considerable increase of local interest in wireless and broadcasting.

The Charm of Variety.

Plymouth will try "The Charm of Variety," expressed in a light and varied programme, on May 29th. Butchers' Female Octet and Mr. Robert Chignell (bass-baritone) will render vocal numbers, while Miss Peggy Whitman (solo violin) and Mr. Morris Gilbert (solo piano-forte) will be responsible for the instrumental items. Messrs. Howard and Crayford will provide the humour.

"A Day In Music."

Under the title of "A Day In Music," the Glasgow Station will broadcast on Monday, May 25th, a programme of songs, violin solos, and orchestral items representative of morning, noon, evening and night, and the calls of various birds will be introduced at appropriate times.

At 9.30 on the evening of May 29th, Miss Carmen Hill, the well-known mezzo-soprano, will give a "request" Scots Song recital.

SONGS YOU OUGHT TO KNOW.

"ABSENT."

THIS is undoubtedly one of the most famous songs of recent times. The charming words by Catherine Young Glen are wedded to a melody by John W. Metcalf, which is as simple as it is beautiful and winsful.

"Absent" will be broadcast from Belfast Station on May 18th. We publish the words by permission of the publishers, Messrs. Boosey and Co.:-

Sometimes, between long shadows on the grass,
The little truant waves of twilight pass;
My eyes grow dim with tenderness, the while,
Thinking I see thee smile!

And sometimes, in the twilight gloom, apart,
The tall trees whisper, whisper heart to heart;
From my fond lips the eager answers fall,
Thinking I hear thee call!

The Unhappy Outside Engineer.

The pronounced squeal that listeners may have noticed during the transmission of the speeches at the Royal Academy Banquet was due to the fact that one of the microphones was inadvertently pushed over the edge of the table, and fell to the floor. This incident is a reminder of some of the difficulties that attend the organization of these "outside broadcasts." The B.B.C. engineers who have to see to the arrangements have not yet been fitted into the natural order of things, as this is comprehended by the average master of ceremonies. There is an inclination to regard wireless engineers as being in the same category as the casual uninvited Press photographer. Waiters, too, show a marked tendency to regard the microphone as a new kind of grape-fruit to be swept away with the *hors d'œuvre*.

It so happens that at quite a number of great occasions when broadcasting is being done the amplifiers must be placed in a cellar—not one of the wine variety. Bats have intervened several times, and by cutting the wire have not

aided the transmission. In addition to the numerous normal worries of the outside broadcast engineers, there is the haunting uncertainty about the time schedule. Big speeches are always late, mostly very late. Duplicate apparatus is provided in case of breakdowns, and the percentage of failures, such as happened, unfortunately, during the Pilgrims' Dinner, is less than one-half of one per cent. of the work undertaken.

School Broadcasts.

The school broadcasts from the Manchester Station have begun again. The former plan of differentiating between primary and secondary schools has been abandoned, all educational broadcasts now being intended actually for primary schools, with the idea that they will also benefit secondary schools. On Mondays, the half-hour's transmission is divided into two periods. During the first, M. Albert Thouaille, M.A. (Paris), Principal of the Gouin School of Languages, Manchester, is giving readings from French literature. During the second period Mr. James Bernard, Elocution Master at the Hartley College, Manchester, is giving a series of cameos from Shakespeare.

Speeches on Tap.

Attention was recently drawn in *The Radio Times* to a new German invention which makes it possible to store broadcasting material for subsequent reproduction. A correspondent now writes to say that an American company has brought out a similar contrivance. It appears that both inventions are applications of the same principle, and are based on a process known to Valdemar Poulsen.

Derby Day.

A talk of unusual interest will be broadcast by Mr. Philip Solley at 7.40 p.m. on May 27th. His subject will be "Derby Day," and he will give the history of the race and interesting anecdotes in connection with it. At 3.30 p.m. on the same day, Mr. E. W. M. Ralford-Melville, M.A., will give a talk to schools on "William Pitt the Younger," and at the same time on Friday, Miss Rosaline Masson will continue her series on "Romantic Leaves From Scottish History," the title of this talk being "When the Red Ted Went A-Wooling."

An Enterprising Selection.

The earlier part of the Aberdeen programme, on May 20th, will be occupied by the Scotch interlude, "Jest a Breeze Frae Tullybeogie," arranged by Miss Christine Crowe. This will be followed by a rendering of a "Sonata for Viola and Piano," by another British composer, Mr. York Bowen. The Station Musical Director, Mr. Kilburn, will play the viola.

Following the Favourites.

Many listeners have expressed a desire to be told of the advance booking arrangements of popular wireless artists so that they may follow them on tour. Miss Winifred Small and Mr. Maurice Cole (violin and pianoforte sonatas) are touring as follows in May: 21st, Cardiff; 22nd, Birmingham; 23rd, Manchester; 24th, Newcastle; 25th, Aberdeen; 27th, Glasgow; 28th, Belfast. Tours of other artists will be given on this page from time to time.

"Fragquita" by Wireless.

To-morrow evening (Saturday, May 16th) thirty minutes of the second act of *Fragquita*, the musical comedy playing at the Prince's Theatre, London, will be broadcast. Miss José Collins, Mr. Thorpe Bates, and Mr. Edmund Gwenn are included in the cast.

French Radio Recital.

On May 21st, M. Stéphan, Mlle. M. Chourvy (Valentine) and George de Warioux (Trielle) will give a French Recital under the auspices of the Institut Français. The piece will be *La Poix chez soi*, by Courteline.

PEOPLE YOU WILL HEAR NEXT WEEK.



M. YSAÏE, the distinguished violinist, will broadcast (S.B. to all Stations) on May 16th.



Mr. MILTON HAYES, "The Laugh Maker with a Philosophy," will broadcast from London on May 18th and 20th (S.B. to all Stations on the latter date).



Sir J. FORBES-ROBERTSON will give a Shakespearean Recital (S.B. to all Stations) on May 19th.



Miss PHYLLIS EVENNETT (Contralto) will sing (S.B. to all Stations) on May 18th.



Miss MARCELLE MEYER (Pianist) will play at Glasgow on May 22nd.



Miss MIGNON NEVADA (Soprano) will broadcast (S.B. to all Stations) on May 19th.



Mr. T. O. STERNDALE BENNETT, who will broadcast songs of the piano (S.B. to all Stations) on May 18th.



Miss STILES ALLEN (Soprano) will broadcast from Manchester on May 22nd.



Miss CONSTANCE WILLIS (Contralto) will sing at Aberdeen on May 21st.



Mr. MOISEWITCH, the famous Pianist, will broadcast (S.B. to all Stations) on May 19th.

"Rose Cavalier."

Strauss' Opera Described by Percy A. Scholes.
ACT III.

(FROM COVENT GARDEN, MONDAY.)

THE ROSE CAVALIER (described as "A Comedy for Music") is, as most people consider, the most likeable work that Richard Strauss has yet given us. It is full of gorgeous Waltzes.

SUMMARY OF ACTS I. AND II.

A certain Princess, who is advancing in years, but has retained her beauty, has won the affections of the youthful Count Octavian. While the Count is visiting her, one Baron Ochs calls to ask her to recommend a Rose Cavalier (i.e., an envoy who, according to the customs of old time, carried a silver rose as emblem from a suitor to his betrothed).

Interrupted as the Princess has been in her tête-à-tête with Octavian, the Princess has hastily disguised him as her chambermaid, to whom the Baron (a "bad dog") is immediately attracted, and with whom he surreptitiously makes an appointment. Meanwhile, the Princess shows to the Baron Octavian's photograph (the likeness to her chambermaid being explained by relationship) and suggests that he should be the desired Rose Cavalier—to which the Baron readily agrees.

In the Second Act Octavian bears the Rose to Sophie, the Baron's "intended," and, alas! the two fall in love at first sight.

ACT III.

This, the final scene, shows the discomfiture of the fickle Baron and the triumph of the just as fickle young Count.

The scene is a private room in an inn, where Octavian (again in his disguise as the chambermaid) has consented to dine with the Baron. The room is a rather remarkable one, with all manner of trap-doors and hidden deceits of other kinds. A plot has been laid for the discomfiture of the Baron.

OCTAVIAN (*Messa-soprano*) arrives early and meets his fellow plotters, VALZACCHI (*Tenor*) and ANNINA (*Contralto*), who withdraw when BARON OCHS (*Bass*) arrives.

During the supper, the tricks of the room are exploited, and the Baron gets alarmed.

The climax is reached when Annina hursts in and claims to be his deserted wife. This brings in the innkeeper and his staff, and, in the confusion, Ochs calls for the police. When the police, and FARNAL (*Baritone*), father of Sophie, and SOPHIE herself (*Soprano*) arrive, the Baron is completely confounded. The Princess (*Soprano*) with whom the play began finally appears and, magnanimously giving up her youthful lover to a consort more fitted for him in point of age, makes things right with the father and prepares the way for a happy wedding.

THE Lady Almoner of the Orthopaedic Hospital has sent the B.B.C. a copy of a letter which she received:—

"Your appeal for the Orthopaedic Hospital touched me greatly.

"Nearly seventy years ago, in a poor district of London there was born a child with a crippled foot. My father was out of work; my mother had to struggle for an existence. It weighed heavily on that mother that her son was a cripple for life, in all probability. By some means, she heard of the Orthopaedic Hospital and, at great sacrifice, she struggled for six months to take that child to and fro, and it was a long distance and had to be walked. Many a time she almost gave up in despair. But she persevered, and at last was rewarded to see the foot made sound and well.

"I am that child, and in memory of a loving mother and thankfulness to the Orthopaedic Hospital for what they did for me, I enclose cheque value £2 2s."

Choice of a Career.

Helpful Radio-Talks.

THE latest, and by no means the least, absorbing task which has fallen to the lot of radio is the giving of help to the youth of Great Britain in the delicate matter of choosing a career. To supplement the parental urge, the Labour Exchange, and the University Appointments Committee, the B.B.C. is enabled to play its part in easing the unemployment situation. This it is trying to do in sending forth by wireless, through acknowledged experts, good advice as to the nature of various careers and professions, and the way to fit oneself for them. Further, suggestions are offered which may induce square pegs to apply the handy file before it is too late, and so fit themselves for one or other of the rapidly diminishing number of round holes.

On Writing for a Post.

Interesting examples of this service were the talks recently given at Birmingham and Manchester by Miss Mabel Franco and Mr. Herbert Kendrick. Miss Franco's topic was "My First Post," and she gave valuable hints on writing letters of application, going to interview an employer, and the way to make good on securing a post. Here are a few extracts:—

"First of all, don't start your letter by stating what salary it is that you want your employer to give you, or by asking for fuller details about the post. . . . Secondly, don't say you are capable, reliable, adaptable and trustworthy, or that you feel sure you will be able to fulfil the duties satisfactorily. Unless you have the qualities just named, you will never keep any post, and as to your method of fulfilling the duties satisfactorily, leave that to your employer to decide—if he engages you. . . ."

"I once read a letter from a girl who said she was desirous of a new berth—it was rather misleading as she spelt it 'birth.' In conclusion, I want to tell you what I believe most employers consider to be the most important qualification for a junior in whatever branch he, or she, enters. Without question, the qualification that they would put first, apart from the technical knowledge, is common sense. . . . The other essential qualification is the power of observation properly developed. . . ."

New Methods and New Men.

Mr. Herbert Kendrick, an East India merchant, in Liverpool, spoke on "Commerce as a Career," and the various careers which commerce can offer, with first-hand knowledge, which made his talks extremely useful and popular. Here are some of the things which he said:

"I can best convey what commerce is by stating what it is not. Commerce is not industry. By the word industry, when used in this connection, we mean all the great trades of manufacturing and production. We mean the cotton mills, the steel-works, the chemical factories, and the like. But by commerce, we do not mean production in this manufacturing sense. The main activities of commerce lie in planning, initiating and financing these great trades, and in arranging for the most efficient distribution of their products. Men of commerce make their livelihood by exercising the skilled and sometimes extremely risky operations of buying and selling every conceivable commodity under the sun, whether natural grown products or manufactured. . . . It is commerce that in this manner brings the world-famed textiles of Lancashire to the back of the peasant in India.

"The business world is changing and many of the trade conquests of the future will have to be won by new methods, through new channels and by new men. . . ."

It is a proud task this placing of the experience of age at the disposal of eager youth.

Listeners' Letters.

ALL letters to the Editor must bear the name and address of the writer. Anonymous contributions will not be considered. The Editorial address is 8-11, Southampton Street, Strand, London, W.C.2.

Musical Indigestion.

DEAR SIR,—With reference to the letter of "W. J. W.," I do feel that there are many others, like myself, who have in the past been willing to sit back and hold their peace, ready to enjoy that part of the programme which appeals to them and leave the other items for the other folk. We are suffering now from indigestion, an insidious disease brought on by a diet not suited to our stage of development.

We have, many hundreds of thousands of us, received no definite musical education, some do not wish to be so educated, others are too weary or sad to take the necessary trouble and study; but we all get our daily dose of ultra-high-brow stuff which is becoming nauseating in its regularity.

Do, for Heaven's sake, give us something light and bright and serve it up in an entertaining manner, more in the spirit of a "2LO" Query programme, a provincial "Request" night or a Roosters' Concert; let us have more of the cheery, happy, brotherly feeling, and confound the professional critic!

Save us from two solid hours of stuff that two or three hundred people understand, two or three thousand enjoy, and which causes hundreds of thousands to groan and switch off.

Educate us up to your standard if you like and if you can, but during the intervening years give us something else which we enjoy and understand. Life is very short!

Yours, etc.,

Platow, E.

D. W. WARREN.

Completely Won Over.

DEAR SIR,—Please add my name to the list of those who are completely satisfied with the B.B.C. Programmes.

Many seem to think that we get too much classical music. I thought so a couple of years ago, but at sixteen one hasn't had much chance of hearing such music, and to condemn it without trying to understand it is hardly playing the game. I am completely won over now and am grateful to the B.B.C. for the opportunity of learning to appreciate good music.

The talks are splendid. If one is not interested in the subject at the outset, one invariably is at the end, and so one's sympathies widen.

Yours, etc.,

Leigh-on-Sea.

J. COLLINS.

Listening Before Church.

DEAR SIR,—As a listener to the Manchester programmes, particularly the musical ones, I am writing to say how disappointed my family and I are to hear that the Sunday afternoon concert (often one of the best in the week) is not to begin until four o'clock, instead of 3 p.m.

It is usually the only whole afternoon we can listen, and, being church-goers, we need to have tea on Sunday about 5 p.m. As the concert was fixed, before this new arrangement, we had the opportunity of listening at least for one hour and three-quarters. Now, it means we can only listen three-quarters of an hour to the concert, prior to having tea.

Do you not think that church-goers all over the country deserve to be considered in this matter?

Yours, etc.,

Manchester.

M. F. ROBINSON.

(Continued on the facing page.)

Listeners' Letters.

(Continued from the facing page.)

The Beams and the Moiss.

DEAR SIR.—As an American living in England and hearing the B.B.C. regularly every night, I must have a word in reference to the various complaining letters received by the B.B.C. In the first place, the American programmes contain some items better than anything that will probably ever be attained by the B.B.C. on account of the wealth of talent available in New York. But there is also a very larger proportion of pure rot.

Taking a general average, the B.B.C. programmes maintain a higher level than any I have heard.

Second, has it ever occurred to some of the malcontents that, with a properly designed set, sufficiently selective, they can pick and choose what they like? For instance, the talks after the news bulletins usually bore me, so I fish around in the air and get Rome, Hamburg, P.T.T. or "Petit Parisien," whichever is giving music. Nights when an all-station programme doesn't amuse, I spend the evening in Rome.

I have a Neutrodyne home built which cost me less than many first-class two and three valve sets, and with a little care in selection similar sets can be built of all-British components.

Finally, remember there are beams in every broadcasting station, but there are likely to be even more notes (?) in your own set. Cast them out first and then write to the B.B.C. about it!

Yours, etc.

Leamington Spa. R. STUART WORTLEY.

Too Much Classical Music?

DEAR SIR.—One of your correspondents writes: "The general public is sick to death of this continuous classical music and wants something really bright." I thought, therefore, it would be interesting to analyze a typical week's musical programme, and classified the items for the week ending May 2nd under various headings, taking no account of the Savoy Bands or other purely dance music, nor of special programmes such as that of the N.A.R.M.A.T., the Minnehaha Amateur Minstrels, Community Singing, Opera, etc. Neither did I take into account simultaneous broadcasting, which would have entailed multiplying the S.B. items by the number of stations receiving them.

The result is as follows:—

Instrumental Music.	Classical ...	110
	Light ...	211
Vocal Music.	Ballads ...	153
	Part Songs ...	33
	Operatic Songs ...	34
	Comic Songs ...	45
Total		586

I have given "classical music" the benefit of the doubt in every case, even including the "Valse Triste" under this heading. Surely, this cannot be called "continuous classical music!"

Yours, etc.,

Chiswick. WILL. H. MERRIMAN.

Please Don't!

DEAR SIR.—

Some wireless singers shout as if
They sang in comic "panto."
How different are their voices stiff
From what is termed "Bel Canto"!

Yet might we hear their horrid din
That makes our eardrums ache,
Did they not cap each other in
By tremolo or shake!

Then hang a notice on each wall,
In letters black and great:
"If you can't help it, shout and bawl;
But please don't oscillate!"

Enfold.

S. W. B.

Radio and Summer Time.



THE PLEASURES OF LISTENING IN THE OPEN.

WHEN the old poet talked about—

"A jug of wine, a loaf of bread, and Thou
Beside me singing in the Wilderness,
O Wilderness were Paradise enough!"

he might have been prophesying about a portable wireless set! For radio is ready for all seasons and the wireless-habit is not something that one lays aside on the shelf in summer until the time of hearthside talks and chilly evenings returns.

Wireless Holidays.

This summer it is going to be possible in the remotest parts of the country for the motor tourist, the camper, or the river-picnic party to keep in touch with the world and his wife (if they so desire) and to secure added entertainment during the long summer evenings. The portable set will supply to many holiday makers yarns by the camp fire, music for the flannel-dances, and cheery entertainment on the lawn between exhausting sets of tennis.

In this way, the thousands of people who have during this year become wireless enthusiasts will be able to combine the lighter diversions of the town with the pleasures of the countryside—neither one interfering with the other.

What steps does the B.B.C. take to ensure that it will continue to play the great part in the national life in summer that it plays during the rest of the year? First, of course, every effort is made to perfect portable sets and loud

speakers for outdoor use. There will be an extension of hours and the late-hour talks will not be continued.

Already it is possible three days a week to switch on dance music in the afternoon, which should be greatly appreciated by those waiting their turn at tennis parties, or reclining in cushioned ease in a punt on the Thames.

Topical talks on cricket and tennis, by experts, will be stimulating to enthusiasts for these open-air relaxations, while there will be a topical note from time to time in the ordinary evening programmes—as was introduced in the "Spring Time Programme" recently.

Bringing the Sea to Your Home.

For those listeners who are unable to get out and enjoy the pleasures of the seaside, and the loncs and fields, summer will, nevertheless, be an eventful season. Many interesting features will be broadcast from Wembley Stadium. In June, the Military Tattoo at Aldershot should be an event, as no such massing of bands has ever been attempted over the wireless.

It will further be possible to hear in one's own home some of the concerts given from seaside towns relayed complete with the accompaniment of the waves on the beach. No doubt, also, the experiments will be resumed, which aroused such interest last year, in connection with broadcasting the song of the nightingale, and other music of Nature.

WIRELESS PROGRAMME—SUNDAY (May 17th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on the facing page.

2LO LONDON. 365 M.

Programme of Music.

by

CASANO'S OCTET.

CARMEN HILL (Mezzo-Soprano).

ROY HENDERSON (Baritone).

RAE ROBERTSON (Solo Pianoforte).

S.B. to other Stations.

4.0-6.0.

The Octet.

"Liebestied" ("Love's Sorrow")

"Verborgtheit" ("Secrecy")

Slavonic Dance, No. 10

Waltz, No. 1

"Les Berceuses" ("Cradles")

"Si mes vœux avaient des ailes" ("If My Thoughts Were Winged")

"Shall I Come, Sweet Love, to Thee?"

"Phyllis was a Fair Maid"

4.25 (approx.).

Nocturne in F Sharp Major, Op. 15, No. 2

Polonaise in E Flat Major, Op. 22

"Liebesfreud"

"Ich Gröle Nicht" ("I Will Not Grieve")

"Widmung" ("Devotion")

"Ouvre tes Yeux Bleus" ("Open Your Blue Eyes")

"Maria, Mari"

"Under the Greenwood Tree"

"Who is Sylvia?"

"It Was a Lover and His Lass"

4.45 (approx.).

"Lullaby"

"Dulcany Woods"

"She Dwelt Among the Untrodden Ways"

"Spinning Song"

"A tea pieder" ("At Thy Feet")

"Au Berceau" ("By The Cradle")

"Entry of the Boyards"

Nocturne (from "Chants Polonais")

Rigoletto Fantasia

5.25 (approx.).

"Come Away, Death"

"O Mistress Mine"

"Blow, Blow, Thou Winter Wind"

Arabesque, No. 1

Arabesque, No. 2

Valze-Caprice

Bacchanale

6.30.—Hymn, "Come, Ye Faithful, Raise the Anthem" (A. and M., No. 302).

Bible Reading.

Motet, "Hear My Prayer"

Address by The Rev. P. P. PARTRIDGE.

Hymn, "Angel Voices Ever Singing" (A. and M., No. 550).

Music of Italy.

S.B. to other Stations.

EMILIA CONTI (Soprano).

THE WIRELESS ORCHESTRA.

Conducted by DAN GODFREY, Junr.

Part I.

6.0. The Orchestra.

Overture, "The Barber of Seville"

Emilia Conti (at the Piano).

"Lasciatemi Morire" .. Monteverdi (56)

"Se tu m'ami" .. Pergolesi (56)

"L'ultima Canzone" .. Tosti (56)

The Orchestra.

Ballet Music, "The Sicilian Vespers"

Verdi (34)

6.36 (approx.).

"La Columba" .. arr. Schindler (57)

"Coro 'nigrato" .. Neapolitan Song (56)

"Serenata" .. De Leo (56)

The Orchestra.

Ballet Music, "William Tell" .. Rossini (34)

10.0.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and GENERAL NEWS BULLETIN, S.B. to all Stations.

Local News.

Part II.

The Orchestra.

10.15.

"Dances of the Hours" ("La Gioconda")

Ponchielli (56)

Serenade for Strings .. Tosti (38)

Overture, "William Tell" .. Rossini (34)

Intermezzo, "Cavalleria Rusticana" .. Mascagni (3)

10.45.—Close down.

5IT BIRMINGHAM. 479 M.

4.0-6.0.

Military Band.

THE BAND OF H.M. GRENADIER GUARDS.

(By Permission of Col. B. N. Bergison-Brooke, C.M.G., D.S.O.)

Director of Music, Lieut. G. MILLER.

HAROLD HOWES (Baritone).

ALICE COUCHMAN (Solo Pianoforte).

The Band.

Variations on the Hymn Tune, "Hanover"

Leopold-Nichols

Overture, "Sicilian Vespers" .. Verdi (15)

Harold Howes.

"The Devout Lover" .. M. V. White (56)

"Absent, Yet Present" .. M. V. White (41)

Alice Couchman.

Souée de Vienne, No. 8 .. Schubert-Liszt

Rhapsodie in G Minor, Op. 79 Brahms (41)

The Band.

Moroccan Elegiac .. Haugill (15)

(Duet for Flute and Clarinet.)

Two Movements from the "Country Wedding" Symphony, Op. 26 Goldmark (34)

Brautlied (Intermezzo) .. Serenade

(Scherzo).

Suite de Ballet, "Coppélia" .. Delibes (15)

Harold Howes.

"Sea Fever" .. Ireland (5)

"The Lost Seagull" .. Paisson (57)

Alice Couchman.

"Papillon" .. Stecherbatcheff

"An Jardin" .. Balakirev

Polonaise in D .. Mazkowski

The Band.

"The Song of the Horn" .. Flegier

(Euphonium Solo.)

Grand Selection, "The Mastersingers" .. Wagner (34)

6.30-9.0.

Studio Service.

Hymn, "To Thee, Our God, We Fly" (A. and M., No. 142).

Religious Address by Canon A. H. SIMPSON (Canon of Coventry).

Hymn, "O Throned, O Crowned With All Renown" (A. and M., No. 505).

9.0-10.0.

Back Programme.

THE STATION ORCHESTRA:

Conducted by JOSEPH LEWIS.

EMILY BROUGHTON (Soprano).

JAMES HOWELL (Bass).

LEONARD DENNIS (Violoncello).

WALTER HEARD (Flute).

NIGEL DALLAWAY (Organ).

The Orchestra.

Overture in D.

Emily Broughton.

Aria, "My Lord, Just So" ("Phœbus and Pan")

Walter Heard and Orchestra.

Suite in E Minor (for Flute and Strings):

Overture, Rondo; Sarabande; Bourée; Polonaise; Menuet; Rondinerie.

Emily Broughton, James Howell, Chorus and Orchestra.

Cantata, "SLEEPERS, WAKE."

10.0.—WEATHER FORECAST and NEWS.

S.B. from London, Local News.

10.15. Leonard Dennis and Nigel Dallaway.

Air on G String.

(Arranged for Violoncello and Organ.)

10.25.—Close down.

(BM) BOURNEMOUTH. 386 M.

KATE WINTER (Soprano).

MADOC DAVIES (Baritone).

THE ROYAL BATH HOTEL STRING ORCHESTRA.

Broadcast from King's Hall Rooms.

Musical Director, DAVID S. LIFF.

Orchestra.

4.0.

Selection, "Life On The Ocean"

Binding (34)

4.20.

Kate Winter.

"The Holy Child" .. Easthope Martin (26)

"The Shepherd's Cradle Song"

A. Summerville (4)

"Alleluia" .. O'Connor Morris (9)

4.30.

Orchestra.

Liebestraume .. Blon (34)

"Corlège du Sirdare" .. Ippolite-Ivanoff

Madoc Davies.

4.45.

"Lord God of Abraham" .. ("Elijah") Mendelssohn

"It Is Enough" .. ("Elijah") Mendelssohn

4.55.

Orchestra.

Selection ("Faust") .. Gounod

5.10.

Kate Winter.

"The Fairies' Dance" .. M. Head (9)

"A Green Cornfield" .. M. Head (9)

"Bene Upon Mine Little Heart" .. Nevin (57)

"Pastoral" .. arr. H. Lane Wilson (9)

5.20.

Orchestra.

"Humoreske" .. Dvorak (41)

"Dance Arabs" .. Tchaikovsky

"Shepherd's Hey" .. Grieg (57)

5.35-5.45.

Madoc Davies.

"The City of Rest" .. C. F. Lloyd (36)

"Come Unto Me" .. Cornen (46)

"The Call" .. H. Oliver (40)

6.30.

Choir of St. John's Church, Moordown.

Hymn, "To Thee, Our God, We Fly" (A. and M., No. 142).

Hymn, "Lord, In Thy Name Thy Servants Plead" (A. and M., No. 143).

6.40.—The Rev. A. J. S. BURTON, Vicar of St. John's, Moordown: Religious Address.

6.50.—Hymn, "O Lord, How Happy Should We Be" (A. and M., No. 276).

7.0.

An Hour of Orchestral Music.

THE WIRELESS ORCHESTRA:

Conducted by

Capt. W. A. FEATHERSTONE.

Selection, "Tumblers" .. Wagner-Parsen

Suite, "Omar Khayyam" .. Cadman (9)

Overture, "Semiramide" .. Rossini (34)

March, "Cross of India" .. Elgar (34)

"Slavonic Rhapsody" .. Friedemann (34)

Adagio from "The Moonlight Sonata" .. Beethoven

10.0.—WEATHER FORECAST and NEWS.

S.B. from London, Local News.

"Ave Maria" .. Bach-Gounod

10.25.—Close down.

5WA CARDIFF. 353 M.

4.0-6.0.—Programme S.B. from London.

6.30-9.0.

Cathays Wesleyan Church Choir.

Hymn, "Day Is Dying In The West" (Tune, "Sunset") .. W. P. Sherwin

A Short Reading from the Scriptures.

Hymn-Anthem, "There Were Ninety and Nine" .. R. G. Thompson

The Rev. D. R. JONES, M.A., Weston-Super-Mare: Religious Address.

Hymn, "God The Father Be Thine Near" (Tune, "Christus") .. W. How

Benediction.

A number against a musical item indicates the source of its publisher. A key list of publishers will be found on page 347.

Sunday's Programme.

(Continued from the facing page.)

An Instrumental Concert.

VERA McCOMB THOMAS

(Solo Pianoforte)

W. G. TAYLOR (Solo Oboe)

THE STATION SYMPHONY

ORCHESTRA:

Conductor, WARWICK DRAITHWAITE

9.0

"Tragic Overture" Brahms
Suite No. 2 in B Minor for Strings and
Piano Bach

W. G. Taylor

Concerto for Oboe and Orchestra.

Vera McComb Thomas

Concerto for Pianoforte and Orchestra in C
Sharp Minor, Op. 30 Rimsky Korsakov
Orchestra.

Overture, "The Watercarrier" Cherubini

10.0 WEATHER FORECAST and NEWS

S.B. from London. Local News.

10.15

W. G. Taylor.

"En Vendée" J. Roussé

"A Traversa Champs" "Dance la

Chemin Creux" "Sur la Grande Rue"
Orchestra.

Overture, "Fra Diavolo" Adolphe

10.30

"The Silent Fellowship."

10.55

—Close down.

2ZY MANCHESTER. 378 M.

3.30-5.0

Grand Opera.

"LA TRAVIATA"

(Vocal).

Cost:

Violetta Valery

GERTRUDE JOHNSON (Soprano)

Annina (Violetta's Maid)

CLARA CHAMBERS (Soprano)

Alfredo Germont

HUBERT CARTER (Tenor)

Giorgio Germont (Alfredo's Father)

LEE THISTLETHWAITE (Tenor)

The Marquis D'Obigny HERBERT

Doctor Grenvil RUDDOCK (Bass)

THE "2ZY" OPERA CHORUS

Chorus Master, S. H. WHITTAKER

THE "2ZY" AUGMENTED

ORCHESTRA

Conductor, T. H. MORRISON

Scene: Paris and its Suburbs—about 1700.

8.0.—S. G. HONEY: Talk to Young People.

Hymn, "Ten Thousand Times Ten Thou-

sand" (A. and M., No. 222).

Religious Address by the Rev. W. E. CUN-

LIFFE, Vicar of Griffe, Blackburn.

Antiphon, "The Radiant Morn Hath Passed

Away" Woodward

Bible Reading

Hymn, "As Now The Sun's Declining

Rays" (A. and M., No. 13).

8.50 (approx.) Organ Recital

by H. Fitzroy Page.

Relayed from the Piccadilly Picture

Theatre.

WILFRED HINDLE (Tenor).

H. Fitzroy Page.

Overture, "Euryanthe" Fisher

Entr'acte, "Sanctuary of the Heart"
Ketchum

"Maquet in G" Beethoven

Tone Poem, "Finlandia" (by request)
Sibelius

Wilfred Hindle.

"Onaway, Awake" Underidge-Taylor (45)

Recit., "With Ever Flowing Heart,"

Air, "The Soft Southern Breeze"
Rehnbach

H. Fitzroy Page.

Two Russian Pieces—

"On the Volga" Aron

"Romance" Tchaikovsky

Fantasia, "Manon Lescaut" Puccini

10.0.—WEATHER FORECAST and NEWS.

S.B. from London. Local News.

10.15

Wilfred Hindle.

"Be Thou Faithful Until Death"

Mendelssohn

(Continued in the next column.)

HIGH-POWER PROGRAMME.

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

5XX 1,600 M.

SUNDAY, May 17th.

4.0-10.45.—Programme S.B. from London.

MONDAY, May 18th.

6.0-8.55.—Programme S.B. from London.

8.55-9.30.

Speeches

at
ST. DUNSTON'S TENTH ANNIVER-

SARY DINNER

by

H.R.H. THE DUKE OF CONNAUGHT,

K.G., K.T., etc.,

Capt. IAN FRASER, C.B.E., M.P.,

LORD DESBOROUGH, K.C.V.O.,

and

Admiral of the Fleet

EARL JELlicoe, G.C.B., O.M., etc.

Relayed from the Connaught Rooms.

9.30-11.15.—Programme S.B. from London.

TUESDAY, May 19th.

6.0-8.0.—Programme S.B. from London.

8.0. A. E. NICKOLDS AND ALBERT W.

HOVE

Celebrate

"SOCIABILITY,"

as it may be applied to their

Vocal, Instrumental and Humorous

Harmony.

8.15. JOIN IN THE CHORUS

with

THE WIRELESS CHORUS

and ORCHESTRA.

Folk Songs, Sea Chanties, Nigger Tunes,

and Well-known Ballads.

9.15.—FLEETWAY HOUSE CONCERT. S.B.

from London.

10.0-11.30.—Programme S.B. from London.

WEDNESDAY, May 20th.

6.0-11.0.—Programme S.B. from London.

(Continued from the previous column.)

"Where'er You Walk" Handel

H. Fitzroy Page.

Nocturne in B Flat Chopin

10.30.—Close down.

5NO NEWCASTLE. 403 M.

4.0-5.0.—Programme S.B. from London.

8.0-8.30. "5NO" Choral Society Dict.

"O Worship the King All-Glorious Above"

(A. and M. 161).

Address by the Rev. W. S. Power.

"Be Thou My Guardian and My Guide"

(A. and M. 282).

ALICE VAUGHAN (Contralto).

THE STATION SYMPHONY

ORCHESTRA:

Conductor, EDWARD CLARK.

Orchestra.

8.30. Overture, "Benvenuto Cellini" Berlioz

8.45. Alice Vaughan.

Selected Songs.

8.55. Orchestra.

"In a Summer Garden" Delius

9.10. Alice Vaughan.

Selections from her Repertoire.

9.25. Orchestra.

"Ereica" Symphony Beethoven

10.0.—WEATHER FORECAST and NEWS.

S.B. from London. Local News.

10.15. Alice Vaughan.

"Ave Maria" Schubert

10.25.—Close down.

2BD ABERDEEN. 495 M.

4.0-5.0. Chamber Concert.

DAVID F. McCALLUM (Solo Violin).

MARIE SUTHERLAND (Solo Pianoforte).

THE WIRELESS QUARTET.

Quartet.

String Quartet in E Flat Major Dittusdorf

(First Broadcast in the British Isles.)

David F. McCallum.

Preludes and Cavottes Bach

THURSDAY, May 21st.

6.0-8.0.—Programme S.B. from London.

8.0.

ENTERTAINMENT

by

PHILIP RITTE'S CONCERT PARTY.

OWEN GUILLERET (Soprano).

ETHEL WILFORD (Comedienne).

TINA FOSTER (Pianist and Accompanist).

PHILIP RITTE (Tenor).

LESLIE PAGET (Entertainer).

WILL EDWARDS (Comedian).

8.45.—Poetry Readings: Sir OWEN SEAMAN

reading from his own works.

9.0.

SHORT SONG RECITAL

by

BRABAZON LOWTHER (Baritone).

"My Heart Ever Faithful" Bach

"Hark, Hark, the Lark" Schubert

"Who is Sylvia?" Tchaikovsky

"New Hopes" Tchaikovsky

"Only for Thee" Tchaikovsky

"Alleluia" 17th Century, arr. O'Connor

Morris

9.30.

CHAMBER MUSIC.

Sextet for Two Violins, Two Violas and

Two Violoncelli, Op. 18, in B Flat Major

Brahms

HERBERT KINSEY (1st Violin).

PIERRE TAS (2nd Violin).

ERNEST YONGE (1st Viola).

JAMES LOCKYER (2nd Viola).

D. PATTERSON PARKER (1st Cello).

ANTHONY PINI (2nd Cello).

10.0-11.30.—Programme S.B. from London.

FRIDAY, May 22nd.

6.0-11.0.—Programme S.B. from London.

SATURDAY, May 23rd.

6.0-8.0.—Programme S.B. from London.

8.0-10.0.—MILITARY BAND PROGRAMME.

S.B. from Burnham.

10.0-12.0.—Programme S.B. from London.

(Continued from the previous column.)

Sonata, "The Devil's Trill" Tartini

Marie Sutherland.

Sonata in D Minor (The "Dramatic")

Beethoven

David F. McCallum.

"Melody" Darius

"Rondo" Mozart-Kreisler (57)

"Romanza Andalousa" Sarasate

"Scenes de la Czarina" Rubyn

Marie Sutherland.

"Consolations" Liszt

"Krakowiak" Paderewski

"Romanza" Rubinstein

Quartet.

Quartet in E Flat Dvorak (41)

8.30. Rathfriland Parish Church Choir.

Para. 33 (Tune, "Palestrina").

The Rev. McINTOSH MOWATT, Rathfriland

Parish Church: Religious Address.

Choir.

Anthem.

Hymn 265, "Abide With Me."

9.0-10.45.—Programme S.B. from London.

SSC GLASGOW. 422 M.

4.0-5.0.—Programme S.B. from London.

5.30-9.0. Studio Service.

Choir: Psalm No. 100 (Tune, "Old

Hundred") (S.P.).

Scripture Reading.

The Rev. ROBERT COWAN, of St.

Thomas' Wesleyan Church: Religious

Address.

Choir: Psalm No. 43, Verses 3-5 (Tune,

"Invocation") (S.P.).

Prayer.

Choir: Psalm No. 95, Verses 1-5 (Tune,

"Irish") (S.P.).

9.0-10.45.—Programme S.B. from London.

A number against a musical item indicates the name

of its publisher. A key list of publishers will be found on

page 347.

WIRELESS PROGRAMME—MONDAY (May 18th.)

The letters "S.B." printed in Italics in these programmes signify a simultaneous broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 345.

2LO LONDON. 365 M.

3.15-3.45.—Transmission to Schools: Mr. E. Kay Robinson, "Dragon-Flies."

4.0.—Time Signal from Greenwich. "Vogues and Vanities," by Carmen of Cockaigne. "Trocadero Tea-time Music." "Choosing a School," by Viscountess Erleigh.

5.0.—An Hour's Dance Music.

6.0.—CHILDREN'S CORNER. "How Mr. Cat Became King," from "The Children's Magazine." "The Diary of Fox Minor," by E. La Breton Martin and Music by Auntie Sophie (Request Programme).

6.30.—Children's Letters.

6.40.—Boys' Brigade, Church Lads' Brigade and Boys' Life Brigade Bulletins.

7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.

Mr. W. M. R. PRINGLE, "Doings and Personalities in Parliament." S.B. to all Stations.

7.25.—Music. S.B. to other Stations.

7.40.—Mrs. UNDERHILL (formerly Mrs. Starr), "Without Our Gates: The Hill Folk of the Indian Frontier." S.B. to other Stations.

Incidental Music

BEATRICE EVELINE (Solo Violoncello).

EDITH PENVILLE (Solo Flute).

CHARLES DRAPER (Solo Clarinet).

CHARLES LEGGETT (Solo Cornet).

8.0.—Edith Penville.

"Impromptu," Op. 7 Andersen

"Schwalbenlied" Köhler

Valze, Op. 51 Andersen

Charles Leggett.

"Les Rameaux" ("The Palm") Four

Beatrice Eveline.

"Old Italian Air" Saintmartini-Sydney (57)

"Reverie" Fischer (57)

"Chanson Villageoise" Popper

Edith Penville and Charles Draper.

"Lo! Here the Gentle Lark" Bishop (34)

8.30 (approx.). Milton Hayss.

8.45. Charles Leggett.

Wagner's Parting Song Nessler

Charles Draper.

Concertino Weber (34)

9.0 (approx.). "From My Window," by Phil-

mon.

9.5. Dan Cossack Choir

in

Russian Folk Song and National Music.

9.50.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and 2ND

GENERAL NEWS BULLETIN. S.B.

to all Stations.

"Accident and Casualty Protection," by

Mr. R. Y. SKETCH, Past President,

London Insurance Institute. S.B. to all

Stations. Local News.

10.5. Act III. of the Opera,

"Der Rosenkavalier."

(2 scenes).

Relayed from

The Royal Opera House,

Cavendish Square.

S.B. to all Stations.

11.15.—Close down.

THE EXPERIMENTAL TRANSMISSION

For Amateur Wireless Engineers

will be carried out by the

SWANSEA STATION

11.15-11.45.

5IT BIRMINGHAM. 479 M.

3.30-4.30.—The Station Wind Quintet. Grace

Chamberlain (Soprano).

4.45-5.15.—WOMEN'S CORNER: "Topical

Horticultural Hints—Annual Chrysanthem-

ums," told by Sidney Rogers, F.R.H.S.

Stanley Fughett (Tenor).

5.15.—CHILDREN'S CORNER.

5.55-6.0.—Children's Letters.

7.0-8.0.—Programme S.B. from London.

Light Music and Humour.

THE STATION ORCHESTRA.

MONA WASHBOURNE

(Songs at the Piano).

MABEL FRANCE ("Aunt Maria"),

The Orchestra.

8.0. Overture, "Shamoo O'Brien" Stanford (9)

Selection, "Dorothy" Cellier (15)

8.25. Mabel France.

"Aunt Maria Goes to the Zoo" France

The Orchestra.

8.35. Intermezzo, "In a Chinese Temple Garden"

Ketelbey (10)

8.45. Mona Washbourne.

"The Confession" F. Ingoldby (67)

"No, Thank You, Tom" Weatherly

"Maggie" Fisher (43)

"He Met Her on the Stairs" Lenny (15)

8.55. The Orchestra.

Selection, "The Merry Widow" Lehar (15)

9.10. Mabel France.

"Aunt Maria's Day in Bed" France

The Orchestra.

9.20. Valze, "The Dream Princess" Anelli (24)

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Mr. R. Y. SKETCH, S.B. from London.

Local News.

10.5.—"DER ROSENKAVALIER," Act III.

S.B. from London.

11.15.—Close down.

6BM BOURNEMOUTH. 386 M.

3.45.—Talk to Women: "The Bless of Poetry,"

by the Rev. A. D. J. Allen, M.A. Or-

chestra broadcast from the Electric

Theatre. Musical Director, D. C.

Ronald.

5.0.—CHILDREN'S CORNER.

5.30-5.45.—Children's Letters.

6.0.—Scholars' Half-Hour: "The Levant Co.

and the Muscovy Co.," by Miss M. R.

Darcombe, M.A.

6.20-6.57.—Music.

7.0-11.15.—Programme S.B. from London.

5WA CARDIFF. 353 M.

2.30.—Organ Recital, relayed from the Capital

Cinema.

3.0-4.45. MAY LINDSAY (Soprano).

THE STATION ORCHESTRA.

Conductor, WARWICK BRAITHWAITE.

Orchestra.

Overture, "Rienzi" Wagner (34)

May Lindsay.

"Bells of Arcady" Harris (62)

"Down in the Forest" London Ronald (26)

"Love's a Merchant" Molly Cram (15)

Orchestra.

"Three Irish Dances" Ansell (15)

May Lindsay.

"It is Only a Tiny Garden" Boyds Wood (15)

"Love, I Have Wen You" London Ronald (26)

"My Heart is Singing for You" Allen Redfern (40)

Orchestra.

"Norwegian Suite" Baik (18)

May Lindsay.

"Beloved" 1. Michael Head (9)

"Ships of Arcady" London Ronald (26)

"All in a Merry May Time" London Ronald (26)

Orchestra.

Overture, "The Flying Dutchman" Wagner

5.0.—"SWA'S" "FIVE O'CLOCKS."

5.30.—CHILDREN'S CORNER.

6.5.—"The Letter Box."

6.15-6.30.—Teens' Corner: Stamp Talk.

6.40-6.55.—Mr. Guy Pocock: "The Little

Room."

7.0-7.25.—Programme S.B. from London.

THE BAND OF H.M. GRENADIER

GUARDS.

By permission of Col. R. N. Sergeanton-

Brooke, C.M.G., D.S.O.

Conductor, Lieut. G. MILLER.

DOROTHY BENNETT (Soprano).

KENNETH ELLIS (Bass).

7.30. Band.

"Marche de Moujicks" Benalla (34)

Overture, "The Magic Flute" Mozart

Duet for Flute and Clarinet, "Lo! Here

the Gentle Lark" Bishop

(Sergt. D. MATTHEWS, Clarinet.)

(Miss E. BOWEN, Flute.)

7.50. Dorothy Bennett.

"Spring" Hansel (9)

"Do Not Go, My Love" R. Haymann

"The Night Wind" Roland Farley

8.0. Kenneth Ellis.

"Four Songs of Adoration" Evelyn Sharp (17)

8.10. Band.

Incidental Music to "Pearl Gunt," No. 2

(Op. 56) Grieg

"Ingrid's Plaint": "Arab Dance":

"Storm": "Schweig's Song."

8.25. Dorothy Bennett.

"If No One Ever

Marries Me" Lisa Lehmann (9)

"The Starling" Lisa Lehmann (9)

"The Swing" Lisa Lehmann (9)

8.35. Kenneth Ellis.

"Song of the Volga Boatmen" Koenig (16)

"The Pools of Silence" Maude Wingate

"Youth" Maude Wingate (9)

8.45. Band.

Selection, "Songs of the Fair" Maude Wingate

Prelude Bachmann

8.5. Kenneth Ellis.

"A Distant Courtship" B. Carter (9)

"Clarinda" O. Morgan (26)

"Tavern Song" Fisher (9)

9.15. Band.

Selection, "Tristan and Isolde" Wagner

Impromptu in A Flat Chopin

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Mr. R. Y. SKETCH, S.B. from London.

Local News.

10.5.—"DER ROSENKAVALIER," Act III.

S.B. from London.

11.15.—Close down.

2ZY MANCHESTER. 378 M.

The Besses o' th' Barn Band, re-

layed from the Municipal Gar-

dens, Southport. Conductor,

Harry Barlow.

3.30.—Broadcast for Schools: (3.30) M. Albert

Thouaille, M.A. (Paris), Reading of

French Literature. (3.45) Mr. James

Bernard, Reading of "A Midsummer

Night's Dream," Act. IV., Scenes 1

and 2.

A number against a musical item indicates the number

of its publisher. A key list of publishers will be found on

page 347.

Owing to frequent changes of wave-lengths and times of transmission, absolute accuracy cannot be guaranteed, but each time we go to press with this list it will be carefully checked with the latest available information. The times given are according to British Summer Time.

6 a.m. Garrod Con. (Sun.), 10 a.m. Street (Fri.)
 7 a.m. Garrod Con. (Sun.), 10 a.m. Street (Fri.)
 8 a.m. Garrod Con. (Sun.), 10 a.m. Street (Fri.)
 9 a.m. Garrod Con. (Sun.), 10 a.m. Street (Fri.)
 10 a.m. Garrod Con. (Sun.), 10 a.m. Street (Fri.)
 11 a.m. Garrod Con. (Sun.), 10 a.m. Street (Fri.)
 12 p.m. Garrod Con. (Sun.), 10 a.m. Street (Fri.)
 1 p.m. Garrod Con. (Sun.), 10 a.m. Street (Fri.)
 2 p.m. Garrod Con. (Sun.), 10 a.m. Street (Fri.)
 3 p.m. Garrod Con. (Sun.), 10 a.m. Street (Fri.)
 4 p.m. Garrod Con. (Sun.), 10 a.m. Street (Fri.)
 5 p.m. Garrod Con. (Sun.), 10 a.m. Street (Fri.)
 6 p.m. Garrod Con. (Sun.), 10 a.m. Street (Fri.)
 7 p.m. Garrod Con. (Sun.), 10 a.m. Street (Fri.)
 8 p.m. Garrod Con. (Sun.), 10 a.m. Street (Fri.)
 9 p.m. Garrod Con. (Sun.), 10 a.m. Street (Fri.)
 10 p.m. Garrod Con. (Sun.), 10 a.m. Street (Fri.)
 11 p.m. Garrod Con. (Sun.), 10 a.m. Street (Fri.)
 12 a.m. Garrod Con. (Sun.), 10 a.m. Street (Fri.)

B.B.C. STATION ADDRESSES		
	Addresses	Telephone No.
ABERDEEN	17, Beaman Street	3298
BERKEE	11, Lumsall Street	Ball-

STUNDVALL (RAED)—525 m. (405 w.).
 An Holmenborg.
 TALUN (HAMZK)—370 m. (230 w.).
 Thrice weekly 7 a.m., S.B. from Stockholm
 S.B. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

[illegible]

BIRMINGHAM 186, New Street Midland 209-10
BIRMINGHAM 72, Holdenhurst Road 2440-1
CARDIFF 39, Park Place 2511-5
GLASGOW 31, Rhythwood Square,
Douglas 1182-4
LONDON 2 Savoy Hill, W.C. 2 Regent 87-27
MANCHESTER Orgue Buildings, The Paragon
City 9446-7
NEWCASTLE 24, Eldon Square Central 4865
RELAY
EDINBURGH 79 George Street Central 9595
HULL 25 25 Bishop Lane Central 6120
LIVERPOOL 45, Lord Street Bank 5015
PLYMOUTH Athenium Chambers,
Athenium Lane 2233
SHEFFIELD Messrs. Wilson Graving
Wheel, Corporation Street,
Central 4920
LEEDS-BRADFORD Cabinet Chambers, Manningham
Street, Leeds 28132
STOKE-ON-TRENT Maritime Buildings,
Stoke-on-Trent Hanley 1070
NOTTINGHAM 4, Bridlesmith Gate,
Nottingham 1944 and 6945
DUNDEE 1, Leach Road Dundee 6209
SWANSEA Oxford Buildings, Oxford
Street Swansea 3107
Power: "BXK" 25 KW Main 1; KW;
Relay 200 Watts.

WIRELESS PROGRAMME—TUESDAY (May 19th)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 345.

2LO LONDON. 365 M.

1.3-2.0.—Time Signal from Greenwich. Holborn Restaurant Luncheon Music.
2.15-2.45.—Transmission to Schools: Miss F. Home, "Characters of Tunes."
3.0-5.0.—"Books to Read," by Ann Spica. Organ and Orchestra Music, relayed from Shepherd's Bush Pavilion. "What Do We Mean By Play?" by Muriel Wrench.

5.0.—CHILDREN'S CORNER. "Pinkety and Old Mother Ribbony Rose," from "The Enid Blyton Book of Fables." Music by Auntie Sophie.

6.30.—Children's Letters.

6.40.—Music.

7.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 1ST GEN. AIR NEWS BULLETIN S.B.

JAMES AGATE, "Dramatic Criticism." S.B. to all Stations.

7.25.—Music. S.B. to all Stations.
7.40.—"Elephant Hunting in Burma." Trollope by Lieut. Col. M. C. N. N. S.B. to all Stations.

8.0-10.0.—Concert arrangements.

THE FIFTHWAY HOUSE PRESS.
S.B. to all Stations.
MILTON HAYES (Soprano).
ROBERT NOME (Concertina).
MORGAN KINGSTON (Tenor).

YSAÏ (Viola).
LEONID MOISEWITSCH (Pianoforte).

F. C. STERNDALE BLUNNETT
(Humorous Songs at the Piano).

FRANKLIN DYALL

Sir JOHNSTON FORBES ROBERTSON
(Shakespearean Recital).

IVOR NEWTON (Accompanist).

Sir LANDON RONALD
(accompanying his own compositions).

7.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 1ST GEN. AIR NEWS BULLETIN S.B. to all Stations.

Prof. J. ARTHUR THOMSON, M.A. LL.D., "The Underworld of Animals." S.B. from Aberdeen.

Local News.

10.30.—THE SAVOY ORPHEANS AND SAVOY HAVANA BAND, relayed from the Savoy Hotel, London. S.B. to all Stations.

11.30.—Close down.

5TT BIRMINGHAM. 479 M.

7.30.—School Transmission: Mr. Frank Jones, B.A., "The Growth of Drama."

8.0-8.30.—Lorelei's Riet in House Orchestra.

8.45.—WOMEN'S CORNER: Mr. O. Bolton King (of the Juvenile Department, Birmingham Education Committee), "Tales for Boys and Girls—(5) Chemical Tragedies." Ethel Williams (Contributor).

9.15.—CHILDREN'S CORNER.

9.55.—Children's Letters.

7.0-10.10.—Programme S.B. from London.

10.10.—Prof. J. ARTHUR THOMSON. S.B. from Aberdeen. Local News.

10.30.—THE SAVOY BANDS. S.B. from London.

11.30.—Close down.

(Full particulars of this programme will be found in to-morrow's issue of "Answers.")

68M BOURNEMOUTH. 385 M.

3.45.—Fashion Talk to Women, by Madeline Remond-Durant. The Wireless Orchestra.

5.0.—CHILDREN'S CORNER. "Pinkety and Old Mother Ribbony Rose," from "The Enid Blyton Book of Fables." Music by Auntie Sophie.

6.30.—Children's Letters.

6.0-6.30.—Scholars' Half Hour: "Theatre Art" (1), by Alma Faulkner, A.R.C.A.

7.0-7.40.—Programme S.B. from London.

7.40.—Farmers' Talks: "Experiments with Bacon Pigs," by Mr. L. G. Troup, B.Sc.

8.0-10.10.—Programme S.B. from London.

10.10.—Prof. J. ARTHUR THOMSON. S.B. from Aberdeen.

Local News.

10.30.—THE SAVOY BANDS. S.B. from London.

11.30.—Close down.

5WA CARDIFF. 353 M.

3.0.—School Transmission: Mr. R. W. Hobbs: "The Story of the Year 1924." (Pianoforte), Frank Whithall (Violoncello), Frank Thomas (Viola).

3.30.—The Savoy Bands. S.B. from London.

4.0-4.45.—The Carlton Orchestra, relayed from the Carlton Hotel, London.

5.0.—FIVE O'CLOCK.

5.30.—CHILDREN'S CORNER.

6.5.—The Letter Box.

6.15-6.30.—Tales Corner: A Story for Girls.

7.0-7.40.—Programme S.B. from London.

7.40.—The Savoy Bands. S.B. from London.

8.0-10.10.—Programme S.B. from London.

1.30-1.45 THE SAVOY BANDS. S.B. from London.

11.30.—Close down.

2ZY MANCHESTER. 379 M.

2.15-2.0.—Midday Concert, relayed from Houldsworth Hall. William Primrose.

2.30.—Broadcast for Schools: Mr. E. Susan Hilditch: "Musical Appreciation."

4.0-5.15.—Concert by the "2ZY" Quartet: William Taylor and Evelyn Nicholson (Duetists). Talk to Women: Miss Joyce Barker on "The Difficult Child."

5.30.—Children's Letters.

5.45-6.30.—CHILDREN'S CORNER.

7.0-7.40.—Programme S.B. from London.

7.40.—The Savoy Bands. S.B. from London.

Miss C. Hoole.

8.0-10.10.—Programme S.B. from London.

10.10.—Prof. J. ARTHUR THOMSON. S.B. from Aberdeen.

10.30.—THE SAVOY BANDS. S.B. from London.

11.30.—Close down.

5NO NEWCASTLE. 403 M.

11.30-12.30.—Katherine Green (Soprano), Robert Nome (Concertina), Gramophone Records.

3.45.—Elsie Downing (Soprano). The Star Septet: Conductor, Edward Clark. Women as Accompanists, by E. Barlow.

5.15.—CHILDREN'S CORNER.

(Continued in column 3, page 353.)

A number against a musical item indicates the nature of its publisher. A key list of publishers will be found on page 347.

EVENTS OF THE WEEK.

SUNDAY, May 17th.

LONDON, 9.0.—Music of Italy.

BIRMINGHAM, 4.0.—Band of H.M. Grenadier Guards.

BIRMINGHAM, 9.0.—Bach Programme.

CARDIFF, 9.0.—Instrumental Concert.

MANCHESTER, 3.30.—The Opera, "La Traviata," Verdi.

NEWCASTLE, 8.30.—Symphony Concert.

ABERDEEN, 4.0.—Chamber Concert.

MONDAY, May 18th.

"5XX," 8.55.—Speeches at the St. Dunstan's Tenth Anniversary Dinner, relayed from the Connaught Rooms.

LONDON, 8.30.—MILTON HAYES.

LONDON, 9.5.—The Don Cossack Choir.

ALL STATIONS, 10.5.—Act III. of the Opera, "Der Rosenkavalier" (Strauss), relayed from the Royal Opera House, Covent Garden.

CARDIFF, 8.0.—Band of H.M. Grenadier Guards.

ABERDEEN, 8.20.—Sea Songs and Sea Chanties.

GLASGOW, 8.0.—Memories and Drama.

TUESDAY, May 19th.

LONDON, 8.0.—Fleetway House Press Concert.

MANCHESTER, 1.15.—Midday Concert, relayed from the Houldsworth Hall.

SCOTTISH STATIONS, 11.0-12.0.

Opening Ceremony of the General Assembly of the United Free Church of Scotland. Relayed from the Assembly Hall, Mound, Edinburgh.

SCOTTISH STATIONS, 1.0.—Speeches by the Earl of Elgin and Kincardine, and the Moderator, at the Opening of the General Assembly of the Church of Scotland. Relayed from the Tolbooth Parish Church, Castle Hill, Edinburgh.

WEDNESDAY, May 20th.

LONDON, 8.0.—Historical Pictures in Music.

ALL STATIONS, 10.40.—MILTON HAYES, the Laughmaker with a Philosophy.

BIRMINGHAM, 8.0.—An Evening with the Operas.

BOURNEMOUTH, 8.0.—Band of H.M. Grenadier Guards.

CARDIFF, 8.45.—"MAY DAY" or "THE LITTLE GIPSY" (Arns).

NEWCASTLE, 8.0.—Selections from Opera.

GLASGOW, 8.0.—Beethoven, Elgar, and Wagner.

BELFAST, 7.30.—Symphony Concert.

THURSDAY, May 21st.

"5XX," 8.0.—Concert Party, Song Recital, and Chamber Music.

LONDON, 8.0.—Band of H.M. Coldstream Guards.

BOURNEMOUTH, 8.0.—Some British Composers.

CARDIFF, 8.0.—Beauty in Music.

MANCHESTER, 8.0.—Vocal and Instrumental.

ABERDEEN, 8.0.—Ballad and Opera.

FRIDAY, May 22nd.

BIRMINGHAM, 8.0.—Ballad Programme.

BIRMINGHAM, 8.0.—Chamber Music and Radio Fantasette, No. 1.

MANCHESTER, 7.30.—Concert in aid of the Salford Royal Hospital, relayed from the Palace Theatre Salford.

NEWCASTLE, 8.0.—"Macbeth" (Shakespeare).

GLASGOW, 8.0.—A Varied Night Song, Piano, and Orchestra.

LEEDS-BRADFORD, 8.0.—Memories of Old Yorkshire.

SATURDAY, May 23rd.

LONDON, 8.0.—"Melody."

BOURNEMOUTH and 5XX, 8.0.—Band of the Royal Tank Corps.

MANCHESTER, 9.0.—Chamber Music.

NEWCASTLE, 8.0.—An Acoustic.

BELFAST, 8.0.—Empire Day Programme.

WIRELESS PROGRAMME—WEDNESDAY (May 20th.)

The letters "S.B." printed in italics in these programmes indicate a simultaneous broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 345.

2LO LONDON. 365 M.

3.15-3.45.—Transmission to Schools. Mr. G. N. Pinner, M.A., B.Sc. (Lond.), "The Telescope."

4.0.—Time Signal from Greenwich. "My Part of the Country," by A. Bannet Lard. The "2LO" Trio and Karin Ohm (Messa-Soprano). "A Great Lady in Old France," by Ethel M. Howitt.

5.0.—An Hour's Dance Music.

6.0.—CHILDREN'S CORNER. A Musical Chat by Uncle Jeff. "The Dandelion Maiden," from "More Nature Myths," by F. V. Farmer. A Story by Aunty Yvette.

6.30.—Children's Letters.

7.0.—Music.

7.15.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 2LO GENERAL NEWS BULLETIN. S.B. to all Stations.

Principal C. GRANT ROBERTSON, C.V.O. M.A., "Makers of the Empire—Cook. S.B. from Birmingham.

7.25.—Music. S.B. to all Stations except Belfast. 7.40.—Miss ANELIA DEFRETS. The Story of Craftsmanship in England. S.B. to other Stations.

Historical Pictures in Music.

GWLADYS NAISH (Soprano).

JOSEPH FARRINGTON (Bass Baritone).

THE WIRELESS ORCHESTRA.

Conducted by DAN GODFREY. The Framing of the Pictures by L. du G.

8.0.—The Orchestra.

Grand March, "Cleopatra," Mancinelli (34).

Overture, "Coriolanus," Beethoven.

Owlady's Nod.

Adieu Forêt (from "Joan of Arc")

Joseph Farrington.

"I Have Attained to Power," " Boris " {Mont-

"The Siege of... Godanov" {orsky

Kazan ".....

The Orchestra.

Overture, "Richard III," S. German (40).

Gwladys Naish.

"With Verdure Clad," ("The Creation")

"On Mighty Penn," Haydn

Joseph Farrington.

"The Admiral's Broom," Bevan (20)

"King Charles," M. P. White (15)

"The Old Vindictive," Easthope Martin (20)

The Orchestra.

Overture, "Maximilian Robespierre,"

Lutolf (34)

8.15.—THE LONDON

RADIO REPERTORY PLAYERS

"A MONTH COME SUNDAY"

Written for Broadcasting

by Ashton Pearce

Nance Tregenna, PHYLIS PANTING

Tina Gregg, ASHTON PEARCE

Josiah Tregenna (Nance's Uncle)

HENRY OSCAR

Widow Bugg, MABEL CONSTANDURO

Scene: Josiah Tregenna's Garden on a West

Country Cliff

Directed by R. E. JEFFREY

10.0.—TIME SIGNAL FROM BIG BEN

WEATHER FORECAST and 2LO

GENERAL NEWS BULLETIN. S.B.

to all Stations.

Prof. R. PEERS, M.A., "What is Value?"

S.B. from Nottingham.

"The Week's Work," by the

Royal Horticultural Society. S.B.

to other Stations. Local News.

10.40.—Milton Hayes.

The Laugh Maker with a Philosophy.

S.B. to all Stations.

11.0.—Close down.

SIT BIRMINGHAM. 479 M.

3.15-4.15.—The Station. The Band.

4.15.—MUSIC. "The Street Singer" (3)

15.—CHILDREN'S CORNER.

9.—WEATHER FORECAST and NEWS

S.B. from London.

10.—MUSIC. "The Street Singer" (3)

11.—MUSIC. "The Street Singer" (3)

12.—MUSIC. "The Street Singer" (3)

13.—MUSIC. "The Street Singer" (3)

14.—MUSIC. "The Street Singer" (3)

15.—MUSIC. "The Street Singer" (3)

16.—MUSIC. "The Street Singer" (3)

17.—MUSIC. "The Street Singer" (3)

18.—MUSIC. "The Street Singer" (3)

19.—MUSIC. "The Street Singer" (3)

20.—MUSIC. "The Street Singer" (3)

21.—MUSIC. "The Street Singer" (3)

22.—MUSIC. "The Street Singer" (3)

23.—MUSIC. "The Street Singer" (3)

24.—MUSIC. "The Street Singer" (3)

25.—MUSIC. "The Street Singer" (3)

26.—MUSIC. "The Street Singer" (3)

27.—MUSIC. "The Street Singer" (3)

28.—MUSIC. "The Street Singer" (3)

29.—MUSIC. "The Street Singer" (3)

30.—MUSIC. "The Street Singer" (3)

31.—MUSIC. "The Street Singer" (3)

32.—MUSIC. "The Street Singer" (3)

33.—MUSIC. "The Street Singer" (3)

34.—MUSIC. "The Street Singer" (3)

35.—MUSIC. "The Street Singer" (3)

36.—MUSIC. "The Street Singer" (3)

37.—MUSIC. "The Street Singer" (3)

38.—MUSIC. "The Street Singer" (3)

39.—MUSIC. "The Street Singer" (3)

40.—MUSIC. "The Street Singer" (3)

41.—MUSIC. "The Street Singer" (3)

42.—MUSIC. "The Street Singer" (3)

43.—MUSIC. "The Street Singer" (3)

44.—MUSIC. "The Street Singer" (3)

45.—MUSIC. "The Street Singer" (3)

46.—MUSIC. "The Street Singer" (3)

47.—MUSIC. "The Street Singer" (3)

48.—MUSIC. "The Street Singer" (3)

49.—MUSIC. "The Street Singer" (3)

50.—MUSIC. "The Street Singer" (3)

51.—MUSIC. "The Street Singer" (3)

52.—MUSIC. "The Street Singer" (3)

53.—MUSIC. "The Street Singer" (3)

54.—MUSIC. "The Street Singer" (3)

55.—MUSIC. "The Street Singer" (3)

56.—MUSIC. "The Street Singer" (3)

57.—MUSIC. "The Street Singer" (3)

58.—MUSIC. "The Street Singer" (3)

59.—MUSIC. "The Street Singer" (3)

60.—MUSIC. "The Street Singer" (3)

61.—MUSIC. "The Street Singer" (3)

62.—MUSIC. "The Street Singer" (3)

63.—MUSIC. "The Street Singer" (3)

64.—MUSIC. "The Street Singer" (3)

65.—MUSIC. "The Street Singer" (3)

66.—MUSIC. "The Street Singer" (3)

67.—MUSIC. "The Street Singer" (3)

68.—MUSIC. "The Street Singer" (3)

69.—MUSIC. "The Street Singer" (3)

70.—MUSIC. "The Street Singer" (3)

71.—MUSIC. "The Street Singer" (3)

72.—MUSIC. "The Street Singer" (3)

73.—MUSIC. "The Street Singer" (3)

74.—MUSIC. "The Street Singer" (3)

75.—MUSIC. "The Street Singer" (3)

76.—MUSIC. "The Street Singer" (3)

77.—MUSIC. "The Street Singer" (3)

78.—MUSIC. "The Street Singer" (3)

79.—MUSIC. "The Street Singer" (3)

80.—MUSIC. "The Street Singer" (3)

81.—MUSIC. "The Street Singer" (3)

82.—MUSIC. "The Street Singer" (3)

83.—MUSIC. "The Street Singer" (3)

84.—MUSIC. "The Street Singer" (3)

85.—MUSIC. "The Street Singer" (3)

86.—MUSIC. "The Street Singer" (3)

87.—MUSIC. "The Street Singer" (3)

88.—MUSIC. "The Street Singer" (3)

89.—MUSIC. "The Street Singer" (3)

90.—MUSIC. "The Street Singer" (3)

S.3. The Band.

Selection from "The Street Singer"

Fraser-Sutcliffe (3)

"Coral Song" Granger

"Mely on the Shore" Granger

6.55.—Robert Sturivant

and Gladys Seymour.

A Perfect Little Lady "..... St. Helier (3)

At Day Lane B.

7.15.—The Band.

Coronet Song "I'll Sing Three Songs of

Amoy" (15)

Symphonic Suite, Schaefer

.....

The Sea and the Vessel of Sunbad; the

Narrative of the Kalandor, a Knight's

Son, The Young Prince and the Prin-

cess. Festivities at Baghdad; The Sea,

The vessel founders on a rock which is

surmounted by a warrior of bronze.

Conclusion.

9.35.—Robert Sturivant (Baritone).

The Tavern Song "..... H. Fisher (8)

'Little Miss Over-the-Way

..... Sterndale Bennett (9)

9.40.—The Band.

Selection from "Madame Pompadour"

..... L. Full (3)

Two-Step, "Marchata" Schetzinger (15)

10.—WEATHER FORECAST and NEWS.

S.B. from London.

Prof. R. PEERS, S.B. from Nottingham.

Royal Horticultural Society Talk. S.B.

from London.

Local News.

10.40.—MILTON HAYES. S.B. from London.

11.0.—Close down.

5WA CARDIFF. 353 M.

3.0.—Falkman and his Orchestra, relayed from

the Capitol Cinema.

4.0.—Concert of Gramophone Records

5.0.—5WA'S "FIVE O'CLOCKS."

5.30.—CHILDREN'S CORNER.

6.5.—"The Letter Box"

6.15-6.30.—"Teens' Corner: "The Raven," by

Mr. Harry Cox.

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Principal C. GRANT ROBERTSON. S.B.

from Birmingham.

7.25-8.0.—Programme S.B. from London.

A May-Time Revel.

GWEN KNIGHT (Soprano).

1.1. ITR GUNTER (Soprano).

MR. BERT CARTER (Tenor).

THE STATION ORCHESTRA.

Conductor: WARWICK BRAITHWAITE.

8.0.—The Orchestra.

Rustic Dance and Country Dance from

Four Dances in the Olden Style"

..... Cowen (40)

8.15.—Hubert Carter

Springs a Loveable Lady

..... W. Keith Elliott

"When the Dew is Falling

..... E. Schneider (10)

8.25.—Enoch Green

At Islington on May Day

..... Ocher (40)

A May Day Morn'g Slater (40)

May Dew Sterndale Bennett

8.35.—On Delta

Shepherd's Boy "..... Granger (37)

8.45.—"May Day"

.....

"The Little Gypsy."

A Musical Farce Written by

David Garrick

Composed by Dr. Arne

Re-arranged for Broadcasting

by Julian Herbage.

(First produced at the Theatre Royal,

Drury Lane, in 1775.)

A number against a musical item indicates the name

of its publisher. A key list of publishers will be found on

page 167.

6BM BOURNEMOUTH. 386 M.

3.0.—THE MUNICIPAL ORCHESTRA, relayed

from the Winter Gardens. Musical Direc-

tor, Sir DAN GODFREY. Talk to

Women, "Hints as an Index of Character,"

by Nancy Mark

5.—CHILDREN'S CORNER. Uncle Jack

.....

5.15-5.45.—The Band.

6.—Singers. "The Band." "Local Trees and

Timber," by W. Mord.

6.30.—MUSIC.

7.—WEATHER FORECAST and NEWS

S.B. from London.

Principal C. GRANT ROBERTSON. S.B.

from Birmingham.

7. Music. S.B. from London.

40.—Station Director's Talk.

Military Band Night.

THE BAND OF THE GLENADIE

.....

WIRELESS PROGRAMME—WEDNESDAY (May 20th.)

The letters "L.R." printed in italics in these programmes signify a *Simultaneous Broadcast* from the station mentioned.

W. J. Farrow **HUBERT CARTER**
The Little Gypsy **OWEN KNIGHT**
Dolly **EDITH CARTER**
Clod **TOM DICKENS ALEXANDER**
Old Farrow **SIDNEY EVANS**
The Town Crier **DONALD DAVIES**
Chorus **THE "SWA" CHORUS**

9.15. Orchestra
Suite, "The Lord of the Rings" (15)

9.40. Robert Carter
Shy Mignonne *Moy Broke* (26)
An Evening Song *J. Plunkett*

9.50. Queen Knight
A Birthday *L. J. Plunkett*
The Lass With the Diamond Air *A. J. Plunkett*
A Lake and a Fairy Boat *Joseph Holbrook*
"Don't Come in, Sir, Please" *Lord Scott* (15)

10.0.—**WEATHER FORECAST and NEWS**
S.B. from London
Prof. R. PETERS, *S.B. from Nottingham*
Royal Horticultural Society Talk, *S.B. from London*
Local News

10.40. MILTON HAYES, *S.B. from London*
11.0.—Close down

2ZY MANCHESTER. 378 M.

1.30. The Broom of the Barn Band, relayed from the Manchester Gardens
4.10-5.4. *Suites*, Conductor, Harry Lawton

5.30.—Bromwich School (3.30) relayed from the Manchester Gardens
6.0.—*Radio Rehearsal* (4.4) relayed from the Manchester Gardens
Mythology: "The Story of the Argonauts" (15)

6.45. Horace Brown (Baritone)
Talk to Women

7.0.—**CHILDREN'S CORNER**
Principal C. GRANT ROBERTSON, *S.B. from Birmingham*

7.0.—**WEATHER FORECAST and NEWS**
S.B. from London

7.15. Music, *S.B. from London*

7.45. Mr. W. F. BLETCHER, Examiner in Spanish to the U.L.C.I., Spanish Talk

Bands—Songs—Humour.
THE OLD 3RD CHESHIRE MILITARY BAND
Conductor, **PAT RYAN**
IDA SARGENT (Songs at the Piano)
DALE SMITH (Baritone)
The Band

8.0. March, "Song of the Brav" (15)
Selection, "The Shamrock" (15)

8.15. Ida Sargent
Little Mary Fawcett *J. W. Hay* (15)

"The Lane Tree" *J. Sargent* (15)

"The Lane Tree" *The Band* (15)

8.40 (approx.). Dale Smith
Cycle of Songs from Tennyson's "Maud" (15)

(By Request)
"I Hate the Dreadful Howl" (15)

"A Vines By the Cedar Tree" (15)

"Sho Came to the Valley" (15)

"O Let the Soul Grow" (15)

"Birds in the High, High Garden" (15)

"Go Not, Happy Day" (15)

"O Isis and Osiris" (15)

Selection, "A Country Girl" (15)

8.12 (approx.). Ida Sargent
"It All Will Come Right in the End" (15)

Grandma's Prayers" (15)

Further Songs from Tennyson's "Maud" (15)

"I Have Led Her Home" (15)

"Come Into the Garden" (15)

The Final Was M. (15)

Solvent's Song" (15)

9.35 (approx.). Dale Smith
More Songs from Tennyson's "Maud" (15)

Dead, Long Dear" (15)

"O That I Were" (15)

My Life Has Crept So Long" (15)

Selection, "The Clam Chow" (15)

10.0.—**WEATHER FORECAST and NEWS**
S.B. from London

Prof. R. PETERS, *S.B. from Nottingham*
Royal Horticultural Society Talk, *S.B. from London*

Local News

10.40. MILTON HAYES, *S.B. from London*

11.0.—Close down

5NO NEWCASTLE. 403 M.

3.45. *Relayed from the Newcastle Tea Room*

4.45. James Watson (Bass). "Some Chances" (15)

5.15. "CHILDREN'S CORNER" (15)

6.15. "The Music Makers" (15)

7.0.—**WEATHER FORECAST and NEWS**
S.B. from London

7.15. *Relayed from the Newcastle Tea Room*

7.45. *Relayed from the Newcastle Tea Room*

8.15. *Relayed from the Newcastle Tea Room*

8.45. *Relayed from the Newcastle Tea Room*

9.15. *Relayed from the Newcastle Tea Room*

9.45. *Relayed from the Newcastle Tea Room*

10.15. *Relayed from the Newcastle Tea Room*

10.45. *Relayed from the Newcastle Tea Room*

11.15. *Relayed from the Newcastle Tea Room*

11.45. *Relayed from the Newcastle Tea Room*

12.15. *Relayed from the Newcastle Tea Room*

12.45. *Relayed from the Newcastle Tea Room*

1.15. *Relayed from the Newcastle Tea Room*

1.45. *Relayed from the Newcastle Tea Room*

2.15. *Relayed from the Newcastle Tea Room*

2.45. *Relayed from the Newcastle Tea Room*

3.15. *Relayed from the Newcastle Tea Room*

3.45. *Relayed from the Newcastle Tea Room*

4.15. *Relayed from the Newcastle Tea Room*

4.45. *Relayed from the Newcastle Tea Room*

5.15. *Relayed from the Newcastle Tea Room*

5.45. *Relayed from the Newcastle Tea Room*

6.15. *Relayed from the Newcastle Tea Room*

6.45. *Relayed from the Newcastle Tea Room*

7.15. *Relayed from the Newcastle Tea Room*

7.45. *Relayed from the Newcastle Tea Room*

8.15. *Relayed from the Newcastle Tea Room*

6.0.—**WEATHER FORECAST and NEWS**
S.B. from London

Prof. R. PETERS, *S.B. from Nottingham*
Royal Horticultural Society Talk, *S.B. from London*

Local News

10.40. MILTON HAYES, *S.B. from London*

11.0.—Close down

2BD ABERDEEN. 495 M.

11.15. *Relayed from the Aberdeen Tea Room*

11.45. *Relayed from the Aberdeen Tea Room*

12.15. *Relayed from the Aberdeen Tea Room*

12.45. *Relayed from the Aberdeen Tea Room*

1.15. *Relayed from the Aberdeen Tea Room*

1.45. *Relayed from the Aberdeen Tea Room*

2.15. *Relayed from the Aberdeen Tea Room*

2.45. *Relayed from the Aberdeen Tea Room*

3.15. *Relayed from the Aberdeen Tea Room*

3.45. *Relayed from the Aberdeen Tea Room*

4.15. *Relayed from the Aberdeen Tea Room*

4.45. *Relayed from the Aberdeen Tea Room*

5.15. *Relayed from the Aberdeen Tea Room*

5.45. *Relayed from the Aberdeen Tea Room*

6.15. *Relayed from the Aberdeen Tea Room*

6.45. *Relayed from the Aberdeen Tea Room*

7.15. *Relayed from the Aberdeen Tea Room*

7.45. *Relayed from the Aberdeen Tea Room*

8.15. *Relayed from the Aberdeen Tea Room*

8.45. *Relayed from the Aberdeen Tea Room*

9.15. *Relayed from the Aberdeen Tea Room*

9.45. *Relayed from the Aberdeen Tea Room*

10.15. *Relayed from the Aberdeen Tea Room*

10.45. *Relayed from the Aberdeen Tea Room*

11.15. *Relayed from the Aberdeen Tea Room*

11.45. *Relayed from the Aberdeen Tea Room*

12.15. *Relayed from the Aberdeen Tea Room*

12.45. *Relayed from the Aberdeen Tea Room*

1.15. *Relayed from the Aberdeen Tea Room*

1.45. *Relayed from the Aberdeen Tea Room*

2.15. *Relayed from the Aberdeen Tea Room*

2.45. *Relayed from the Aberdeen Tea Room*

3.15. *Relayed from the Aberdeen Tea Room*

3.45. *Relayed from the Aberdeen Tea Room*

4.15. *Relayed from the Aberdeen Tea Room*

4.45. *Relayed from the Aberdeen Tea Room*

5.15. *Relayed from the Aberdeen Tea Room*

5.45. *Relayed from the Aberdeen Tea Room*

6.15. *Relayed from the Aberdeen Tea Room*

6.45. *Relayed from the Aberdeen Tea Room*

7.15. *Relayed from the Aberdeen Tea Room*

7.45. *Relayed from the Aberdeen Tea Room*

CHAPPELL

and

WEBER

planos are in use at the various stations of the B.B.C.

6.0.—**WEATHER FORECAST and NEWS**
S.B. from London

Prof. R. PETERS, *S.B. from Nottingham*
Horticultural Society Talk, *S.B. from London*

Local News

10.40. MILTON HAYES, *S.B. from London*

11.0.—Close down

A notice against a musical storm indicates the name of the publisher. A key list of publishers will be found on page 34.

WIRELESS PROGRAMME—THURSDAY (May 21st.)

The letters "S.B." printed in italics in these programmes signify a *Simultaneous Broadcast* from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 345.

2LO LONDON. 365 M.

10-2.0.—Time Signal from Greenwich. The Week's Concert of New Gramophone Records.

3.15-3.45.—Transmission to Schools. Mr. J. C. STOKART and Mr. R. E. JEFFES. Shakespeare's Monarchs—Henry IV.

4.0-5.0.—"Home Making the World Over in South Europe," by Jane Harrington. Frolics Tea-Tune Music. "The Development of English Drama" (3), by Arthur Compton Rickett, M.A., LL.D.

6.0.—CHILDREN'S CORNER: "Toads and Diamonds," from "The Blue Fairy Book," by Andrew Lang. "The Zoo After Closing Time," by L. G. M. of the *Daily Mail*. Musical Frolics by Ronald Gausley.

6.30.—Children's Letters.

6.40.—Music.

7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN *S.B.* to all Stations.

FRENCH RECITAL under the auspices of L'Institut Français, "Le Paix chez Soi," by Courteline. M. STEPHAN, Mlle. M. CHOUVY (Vocalists), M. GEORGE DE WARFAZ (Trio). *S.B.* to all Stations.

7.15.—Music. *S.B.* to all Stations.

7.40.—ST. JAMES MARCHANT K.B.E. The Cinema and the Child. *S.B.* to other Stations.

THE BAND OF H.M. GOLDSTREAM GUARDS.

(By permission of Col. J. V. Campbell, V.C., C.M.G., D.S.O., A.D.C.)

Director of Music, Lieut. R. G. EVANS. RITA SHARPE (Solo Violoncello).

WILLIE ROUSE, PIERROT and other pieces.

NELSON JACKSON (Entertainer).

8.0.—The Band.

March, "Tannhäuser," Wagner. Overture, "Poet and Peasant," Suppe.

Rita Sharpe.

"Romance," by Debussy. Duets.

"Oriental Dance," Squel (36).

The Band.

"The Pilgrim's Song of Hope," Bolshoi.

"The Sea of Patmos," Shap.

"Caraval," Montague Rupp (13).

8.4.—Nelson Jackson at the Piano.

Reminiscences of Tosti, arr. Godfrey 15.

Rita Sharpe.

"The Song of the Sea," J.

9.0 (approx.) Willie Rouse, Pierrot and Pierrette.

Twenty Minutes Light Entertainment.

The Band.

"Harcroft" ("The Tales of Hoffmann"), Offenbach.

10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN *S.B.* to all Stations.

Topical Talk. *S.B.* to all Stations. Local News.

10.30.—THE SAVOY ORPHEANS and SAVOY HAVANA BAND, relayed from the Hotel London. *S.B.* to all Stations.

11.3.—Close down.

5IT BIRMINGHAM. 479 M.

3.30-4.30.—The Station Pianoforte Quartet.

4.4.—WOMEN'S CORNER. A. Nicolina (Vocalist). M. Se., "A Further Talk on Heredity."

Winifred Payne (Contralto). CHILDREN'S CORNER.

5.0.—Children's Letters.

5.30.—Programme *S.B.* from London.

6.1.—Dance Music.

THE BUFFALO ORCHESTRA.

Under the Direction of SHENKMAN AND QUITT.

Relayed from The Palace de l'Espece.

Two Interludes of ten minutes each will be given from the Studio at 8.30 and 9.10 by MARJORIE EDWARDS.

(Songs at the Piano).

Catch Me, Crofts (15).

What Does He Call You? (15).

Seven Fingers, Harvey (55).

Are't Men Funny? Field (55).

10.0.—WEATHER FORECAST and NEWS. *S.B.* from London.

Topical Talk. *S.B.* from London. Local News.

11.30.—THE SAVOY BANDS. *S.B.* from London.

11.30.—Close down.

6BM BOURNEMOUTH. 386 M.

3.45.—Talk to Women. London Papers by Aime Farnell Watson. The Bungalow Café Orchestra, relayed from the Bungalow Tea Rooms, Southampton. Musical Director, Arthur Fickett.

6.0.—CHILDREN'S CORNER.

6.30-6.45.—Children's Letters.

6.6-6.30.—Scholars' Half Hour: "Electricity in the Home," by C. H. Woodward, M.I.E.E.

7.0-8.0.—Programme *S.B.* from London.

Some British Composers.

WILLIAM PRIMROSE (Solo Violin).

DAVID OPENSILAW (Baritone).

THE PROME CHORAL SOCIETY.

Trained by A. M. PORTER.

THE WIRELESS AUGMENTED ORCHESTRA.

Conducted by Capt. W. A. FEATHERSTONE.

Overture, "Sowing the Seed," H. Bedford.

Early One Morning.

English Folk Song (46).

London Town, E. German (46).

Concerto in B Minor, Op. 40.

David Openshaw.

Young Tom o' Devon.

Kennedy Russell (10).

Up From Somerset, Sanderson (9).

Orchestra.

Symphonic Variations, "Hercules," Granville Bantock.

David Openshaw, Choral Society and Orchestra.

SON SONGS OF THE FLEET.

The Song of the Sea, Wester.

The Middle Water.

The Little Admirer.

Farwell.

Choral Society.

The Long Day Closes, Sullivan (40).

10.0.—WEATHER FORECAST and NEWS. *S.B.* from London.

Topical Talk. *S.B.* from London. Local News.

11.3.—Close down.

10.30.—THE SAVOY BANDS. *S.B.* from London.

11.30.—Close down.

5WA CARDIFF. 353 M.

3.4-4.15.—Marjorie E. Grant (Vocalist). The Station Orchestra, Conductor, Warwick Braithwaite.

5.0.—"SWA'S" "FIVE O'CLOCKS," Miss Eleanor Vanehell, F.L.S., Member of the Botanical Exchange Club of the British Isles, "Wild Flowers."

5.30.—CHILDREN'S CORNER.

6.5.—"The Letter Box."

6.15-6.30.—"Teens' Corner: "Wild Birds of the Month," by Mr. Geoffrey S. Ingram, M.B.O.U.

7.0-7.40.—Programme *S.B.* from London.

7.40.—"Whys and Means," by Principal J. C. N. W. SHAM, of Monmouthshire Agricultural Institute.

Beauty in Music.

Mlle. AM. LICETTE (Soprano).

W. N. PHOEB SMALL (Solo Violin).

MALRICE COLE (Solo Pianoforte).

THE STATION ORCHESTRA.

Conductor, WARWICK BRAITHWAITE.

8.0.—Overture, "Tannhäuser," Wagner.

Fugue in A, Tartini Kreisler (67).

Tambourin, Rameau-Kreisler (67).

"Dragon Fly," Zehn (67).

"Pour O'Love," (The Marriage of Figaro) (Mozart).

"Golden Moments," (The Marriage of Figaro) (Mozart).

W. N. PHOEB SMALL (Solo Violin).

Sonata in D Minor, Chopin.

Creeds and Tones, Luchner.

Selection, "La Boutique Fantasque," Rimsky-Korsakov.

Wolff and Mendel, Zimbalist (57).

Caprice-Valse, Wieniawski (5).

Miriam Licette.

Cradle Song, Wagner (57).

Serenade, Strauss (57).

Maestro C.

Serenade ("A Midsummer Night's Dream"), Mendel.

"Cherish Recall," J. Technet.

Chanson "Triste," Duparc.

Le Papillon, Fauré (56).

Hymne au Soleil, A. Georges (26).

10.0.—WEATHER FORECAST and NEWS. *S.B.* from London.

Topical Talk. *S.B.* from London. Local News.

11.30.—THE SAVOY BANDS. *S.B.* from London.

11.30.—Close down.

2ZY MANCHESTER. 378 M.

4.30.—Concert by the "2ZY" Quartet. May Somerville (Contralto). Talk to Women.

Children's Playgrounds in Australia, by Mrs. E. D. S.

7.0-7.40.—Programme *S.B.* from London.

7.40.—Mr. J. R. BOND, M.Sc., M.B.E., County Agricultural Organizer for Devonshire, "Haymaking and Haymaking Machinery."

A number against a musical item indicates the name of its publisher. A list of publishers will be found on page 347.

WIRELESS PROGRAMME—THURSDAY (May 21st.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

Vocal and Instrumental.

8.0. MARCELLE MEYER (Solo Pianoforte).
BASIL HONARTH (Solo Violoncello).
JOSEPH LINGARD (Solo Violin).
HERBERT THORPE (Tenor).
HARRY BRINDLE (Bass).

Joseph Lingard.

Solo, "Three Thoughts" (T. 1).
"Wonder" (J. 1).
"I Am Not Alone" (T. 1).
"The Love Song" (A. 1).

Herbert Thorpe and Harry Brindle.

Tenor and Bass, "The Love Song" (T. 1).
Marcelle Meyer.

"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).

"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).

"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).

"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).

"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).

"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).

"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).

"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).

"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).

"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).

"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).

"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).

"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).

"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).

"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).

"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).

"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).

"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).

"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).

"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).

"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).

8.30.—Steadman's "The Merry Widow" (15).
Relayed from the Plaza.

7.0-7.40. Programme S.B. from London.
7.40. Stamp Corner: "Pioneers of Postage" by Mr. A. M. WALKER.

Ballad and Opera.

CONSTANCE WILLIS (Contralto).
HERBERT HILNER (Baritone).
THE WIRELESS ORCHESTRA.

Selection, "Coppélia" (Delibes) (31).
Constance Willis.

"Seguidilla" ("Carmen") (14).
Herbert Hilner.

Selection, "Joy Bells" (Chappell) (31).
Herbert Hilner.

Five Musical Songs: "I Am Not Alone" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).
"The Love Song" (T. 1).

"Oh Ma Lyre Immortelle" ("Sappho") (1).
Constance Willis.

"The Fero" ("Orpheus") (14).
Herbert Hilner.

An Irish Lullaby (14).
Constance Willis.

Overture, "La Princesse Jaune" (14).
Constance Willis.

Selection, "Rhapsody" (14).
Constance Willis.

10.0.—WEATHER FORECAST and NEWS.
S.B. from London.

10.30.—THE SAVOY BANDS. S.B. from London.

11.30.—Close down.

5.50.—GLASGOW. 422 M.

3.30-4.30. An Hour of Melody with the Wireless Quartet and Josephine MacPherson (Mezzo-Soprano).

4.45.—MEN'S HALF HOUR. Wayward.

5.15.—CHILDREN'S CORNER: Weekly Stamp Chat by Uncle Phil. Listen for the Competitions.

6.0-6.3. Weather Forecast for Farmers.

7.0-7.40.—Programme S.B. from London.

7.4.—A Short History of the Cabinet, by Mr. D. B. MUNGO, M.A., LL.D.

8.0.—MILD BILL. Violoncello Recital.

Sonata in G Major, Sammartini-Salmend (56).
Londonderry Air (14).
Scholar (14).
Nocturne (14).

Married and Single.

THE STATION ORCHESTRA.
Conducted by
HERBERT A. CARRUTH, RS.

WALLACE JENNINGS.
THE STATION REPERTORY COMPANY.
Directed by GEORGE ROSS.

8.35.—The Orchestra.
Overture, "The Merry Widow" (15).
Musical Comedy, "Stop Flirting" (15).
Walter Glynn.

"Clorinda" (14).
"Annabel Lee" (17).
"Maude, My Girl" (15).
The Repertory Players.
A One-Act Play.
"JERRY AND A SUNBEAM" (14).
(Coast Hamilton).

Mary Dollas.
Jerry Corbett.
L. R. WILSON.
RONALD SCOTT.

Scene: A Street in a Office.
Produced by GEORGE ROSS.
Incidental Music by
THE WIRELESS QUARTET.

Select "The Merry Widow" (15).
Walter Glynn.

"Paganini" (14).
"The Love Song" (15).
"The Love Song" (15).

10.0.—WEATHER FORECAST and NEWS.
S.B. from London.

10.30.—THE SAVOY BANDS. S.B. from London.

11.30.—Close down.

Tuesday's Programme.
(Continued from page 349.)

5.50-6.0.—Children's Corner.
3.40.—Music. S.B. from London.

7.0-7.40.—Programme S.B. from London.
10.11.—Prof. J. ARTHUR THOMSON, S.B. from London.

1.3.—SAVOY BANDS. S.B. from London.

1.30.—Close down.

2.30.—GLASGOW. 422 M.

11.0-12.0 (approx.).—Opening Ceremony of the General Assembly of the United Free Church of Scotland. S.B. from Edinburgh.

1.0-1.30 (approx.).—Speeches on the occasion of the Opening of the General Assembly of the Church of Scotland. S.B. from Edinburgh.

3.30-5.0. The Wireless Orchestra. John Cooper (Baritone). Feminae Topica.

5.15.—CHILDREN'S CORNER: Miss Crumpler Stewart: "Our Own Songs." Illustrated by Maudie Burnett. Music by the Wireless Quartet.

6.—Madame Lafleur: French Talk (5).
Arthur J. G. (14).
Violin Recital.

Concerto for Violin (Part I). Mendelssohn.
Laplace Violoncello. Kreisler (57).
Clair H. (14).
Programme S.B. from London.

7.4.—Rev. WALTER A. MURPHY.
Literary Talk: "The Inside of the Outside."

8.0-10.10.—Programme S.B. from London.

10.10.—Prof. J. ARTHUR THOMSON, M.A., LL.D.: "The Underworld of Animals." S.B. to all Stations.

10.20.—THE SAVOY BANDS. S.B. from London.

11.30.—Close down.

5.50.—GLASGOW. 422 M.

11.0-12.0 (approx.).—Opening Ceremony of the General Assembly of the United Free Church of Scotland. S.B. from Edinburgh.

1.0-1.30 (approx.).—Speeches on the occasion of the opening of the General Assembly of the Church of Scotland. S.B. from Edinburgh.

3.30-4.40. Freeman's Dance Orchestra, relayed from the Plaza.

4.45.—MEN'S HALF HOUR.
3.—CHILDREN'S CORNER.
6.0-6.3. Weather Forecast for Farmers.
7.0-7.40.—Programme S.B. from London.

10.10.—Prof. J. ARTHUR THOMSON, S.B. from Aberdeen.

10.30.—THE SAVOY BANDS. S.B. from London.

11.30.—Close down.

A number against a musical item indicates the name of its publisher. A list of publishers will be found on page 34.

WIRELESS PROGRAMME—FRIDAY (May 22nd.)

The letters S.B. printed in italics in these programmes signify a Supplementary Broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 345.

2LO LONDON. 365 M.

1.0-2.0.—Time Signal from Greenwich. Music played during Luncheon at the Hotel Metropole.

2.15-2.45.—Transmission to Schools: "Sunward with the Prince - The Orange Free State," by Mr. Albert Cartwright.

4.0.—"O Tova Vaste Werbley," by C. Romanus James. Organ Music, relayed from Shepherd's Bush Pavilion. "The Fool Proof Holiday Caravan," by Arnot Robertson.

5.3-4.45.—Dance Music.
6.0.—CHILDREN'S CORNER: A Story from "The Merry-go-round The Land of the Fairies," from How to be a Hero to Children by Sam C. Bryant. Music, Songs by the Children.

6.30.—Children's Letters.

7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN S.B. to all Stations.

G. A. ATKINSON, "Seen on the Screen S.B. to all Stations."

7.25.—Music S.B. to other Stations.

7.40.—London Talk: "Forgotten Corners of Old London," by Mr. ARTHUR HAWTHORN. S.B. to other Stations.

8.0.—Duet for Cornet and Trombone, "The Two Brass Men," by Luing 34 (Morse). CHITTENDEN TAYLOR (Cornet Solo). "The Two Brass Men" (Trombone Solo). (ARTHUR DRAPPEL).

Celeste Solo. "The Two Brass Men" (Lute 34). FRANK BOOK.

8.30 (approx.). RALPH DE ROHAN and TELMA WALIRON.

"KISSING."

8.30 (approx.). Oboe Solo, "Adrienne (Clarke 34).

(JOHN FIELD) Intermezzo, "The Drummer's Birthday" Smith 34.

(CHARLES TURNER) An Interlude by "QUIPS," "The World in Anecdote," No. 15. "THE PARISH PUMP."

Ballad Programme.

CARRIE TUBB (Soprano). LEONARD GOWINGS (Tenor). HAMILTON HARRIS (Bass).

THE WIRELESS ORCHESTRA Conducted by DAN GODFREY, Junr.

9.0.—Hamilton Harris (with Orchestra). Who Treads the Path of Duty ("The Magic Flute") Mozart (10).

Carrie Tubb (with Orchestra). "The Valley of Laughter" Sanderson (9).

"Nightingale of June" Sanderson (9).

"Break of Day" Sanderson (9).

Leonard Gowing (with Orchestra). "Parted" Todd (50).

"The English Rose" ("Merrie England") Edward German (16).

Hamilton Harris. "The Arrow and the Song" R. J. S.

9.30 (approx.). Carrie Tubb. "My Mother Bids Me Bind My Hair" Haydn.

"Early One Morning" Traditional.

Leonard Gowing. "To Mary" M. V. White (9).

"The Garden of Your Heart" F. Dorel (9).

Hamilton Harris. "In Sheltered Vale" Lid German Melody, arr. F. D'Alphon (3).

"The Yeoman's Wedding Song" Panatowski (9).

Orchestra. Three Yorkshire Dole Dances. Arthur Wood (3).

12.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN S.B. to all Stations.

Ministry of Agriculture Talk: Prof. B. T. P. BARKER, M.A., F.R.H.S., The Government's Fruit Tree Scheme to all Stations.

1.0-1.15.—Four Movements.

CHLAP SYMPHONY, F.R. S.B. in Belfast.

An Allegro.

A Scherzo.

A Largo.

A Finale.

5.0.—Close down.

5IT BIRMINGHAM. 479 M.

3.30-4.30.—Lazola Picture House Orchestra.

4.45.—CHILDREN'S CORNER: G. F. J. Havington, "Chicken Rearing Troubles," Winifred Firth (Solo Pianoforte).

5.0.—CHILDREN'S CORNER.

5.5-6.0.—Children's Letters.

7.40.—Programme S.B. from London.

7.5.—Leafy Leamington, by Mr. JOHN ALLEN.

Chamber Music Programme.

JOHN PHIPPS (Baritone).

WINIFRED SMALL (Solo Violin).

MALCOLM H. N. (Pianoforte).

Winifred Small and Malcolm Cole.

Sonata in F Major, Op. 10, No. 3.

Scherzo; Adagio molto espressivo; Scherzo; Rondo.

5.5.—Joseph Yates.

Four Romantic Songs of Religion.

The Hosts Barrow (58).

"Briens" Farrar (46).

A Prayer to Our Lady Ford (45).

"The Oxen" (A Legend of Christmas Eve) Peel (15).

8.35.—Winifred Small.

Aller Froese (5).

"The Dove" Somervell (5).

Maestri Dance in E Minor Dvorak Kreutzer (41).

Gavotte and Minuet Tor Aulin.

8.55.—Maurice Cole.

Capriccio in B Minor Brahms (41).

Intermezzo in C Scriabin.

Nocturne for the Left Hand Alone Scriabin.

Prelude ("Suite Bergamasque") Debussy.

Claims de Lame Scherzo in C Major Chaminade (26).

9.15.—Joseph Yates.

Six Songs of Love in Varying Mood.

"Was it Some Golden Star?" Elgar (46).

Diaphanous Browne (58).

"Love's Philosophy" Quilter (9).

"Cradle Fair of All My Sorrows" Schumann.

"More Fair, and Pure and Holy" Schumann.

"Dedication" Schumann.

9.30.—Winifred Small and Maurice Cole.

Sonata in D Minor John Ireland (5).

Allegro leggiero, Romance; Rondo.

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Prof. B. T. P. BARKER. S.B. from London.

Local News.

10.30.—Radio Fantasia, No. 1.

THE EDGE OF BEYOND.

Specially written by John Overton for PERCY EDGAR, who will play the following characters in the order named.

Percy Edgar—Hansel.

William K. Otis—An American.

Willyum Bent—A Shepherd.

John O'Driscoll.

Capt. Yeo—A Seaman.

11.0.—Close Down.

6BM BOURNEMOUTH. 386 M.

3.0-3.30.—Educational Talk: "Books—How and What to Read—Peter Simple's Marryth" by J. C. B. Carter, B.A.

3.45.—Tennis Talk to Women by Major Cooper-Hunt (Cam. University and Hants County). Kenneth Ellis (Baritone). Reginald S. Mount (Voice).

THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. Musical Director, DAVID S. LEE.

5.0.—CHILDREN'S CORNER: Uncle Jack's Fairy League Talk.

5.30-5.45.—Children's Letters.

6.0-6.30.—Scherzo. "Words and Phrases in Common Use," by Mr. A. S. White, B.Sc.

7.0-7.40.—Programme S.B. from London.

7.40.—"Afoot in England (3) The Lakes," by Mr. H. C. MINCHIN.

Pianoforte Recital.

8.0.—B. SCHONBERGER.

"Variations Survenues" Nocturne.

"Ragdoll" Poff.

"Chant Polonois" Chopin.

Soures de Vienne Schubert.

Mora Tit-Bits.

ALICE MOXON (Soprano).

MADGE WHITEMAN (Soprano).

WILLIAM MICHAEL (Baritone).

ELLIS LONGBOTTOM (Bagpipe Pianist).

BABS RANDALL (Ukulele).

JOCK WALKER (Entertainer).

THE WIRELESS ORCHESTRA.

Concerto.

Capt. W. A. FEATHERSTONE.

8.30.—Maurice Cole. "Variations" (9).

8.35.—Alice Moxon.

"The Jewel Song" ("Faust") Gounod (15).

Jock Walker.

8.40.—The Best Man Long and Wood.

8.45.—Suite, "Jhelum River" Woodford-Pinder (9).

8.55.—Madge Whiteman.

The Potomac Scene ("Romeo and Juliet") Peel (15).

Two Shakespearean Sonnets.

Babs Randall.

9.0.—In Shadowland.

R. Brook and F. E. A. Hart (27).

"One, Two, Three, Four" arr. Kamik.

Golden West H. Nicholls (71).

9.5.—R. G. SOMERS (Solo Cor Anglais).

Romances and Rustic Dances Le Thiers.

William Michael.

9.10.—Credo ("Othello") Yardy (56).

9.15.—Orchestra.

Irish Patrol, "The Bhoys of Tipperary" Aniers (34).

9.20.—Ellis Longbottom.

"Oh! How I Love My Darling" H. Wood (71).

Hurd Hearted Hannah Fellen, Budgelew, and Bates (71).

"Too Tired" Lilla, Sismore, and Shaw (71).

9.25.—Alice Moxon.

Down in the Forest L. Ronald (26).

One Morning Very Early Sanderson (8).

The Cuckoo M. Shaw (18).

9.30.—Babs Randall.

"Say It with a Ukulele" Ari Conrad (27).

"In Munano" arr. Kamik.

9.35.—Madge Whiteman.

Etiquette W. S. Gilbert.

9.40.—Orchestra.

Serenata, Op. 15 Moszkowski.

9.45.—Jock Walker.

"Sensado Promenade" Lee (31).

9.50.—Orchestra and Ensemble.

General Medley.

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Prof. B. T. P. BARKER. S.B. from London.

Local News.

10.30.—Orchestra.

"The Lady of the Rose" Gilbert (3).

"The Last Waltz" Strauss (3).

"Madame Pompadour" Fall (3).

11.0.—Close down.

A number against a musical item indicates the name of its publisher. A list of publishers will be found on page 347.

WIRELESS PROGRAMME—FRIDAY (May 22nd.)

The letters "G.B." printed in Italics in these programmes signify a simultaneous Broadcast from the station mentioned.

5WA 353 M.

3.30.—*Section 1*—*Features of the Week*

3.40.—The Station Trio: Vera Mayne, Thomas Piano, Frank Watson, Violoncello, Frank Thomas, Voice.

4.0-4.45.—The Carlton Orchestra: The Carlton Orchestra.

5.0.—"5WA'S" "FIVE O'CLOCKS"

5.30.—CHILDREN'S CORNER

6.5.—"The Letter Box"

6.1.—Teens' Corner: "Careers for Girls" by Miss M. E. Marshall, M.A.

7.0-7.40.—Programme S.B. from London.

7.40.—"English Water-Colour Painters: David Cox in Wales," by Mrs. HAAK J. WILLIAMS, Keeper of Art, The National Museum of Wales.

HERBERT THORPE (Tenor).

HARRY BRINDLE (Bass).

THE STATION ORCHESTRA.

Conductor—WARWICK BATHWATE.

8.0.—Orchestra

March, "Children of the Regiment"

"Hail" Eric Coates (9)

"Viva Italia & Santa Lucia" Coates (9)

8.20.—Herbert Thorpe

"The Kerry Dance" Molloy (9)

"Believe Me If All" Old Time

8.30.—Harry Brindle

"Stone-Clacker John" Eric Coates (9)

"Lavern Song" Howard Fisher (9)

"Song of the Elm" Shostakovich (10)

8.40.—Orchestra

"Petite Suite" Tchaikovsky

"In the Trolls" No. 1

"Valse Croie" No. 2

9.0.—Harry Brindle and Herbert Thorpe

Duet from "The Art of the Fool" Gounod (10)

9.1.—THE LONDON RADIO REPERTORY

PLAYERS

"THE DWELLER IN THE DARK"

Written for Broadcasting by Reginald

Berkley

(Author of "French Lyrics")

Mrs. Vyner MABEL CONSTANTINOS

Phyllis Vyner TAILOR TENNIS

Mr. Mortimer GEORGE SKILLIAN

Mr. Vyner GEORGE SKILLIAN

Professor Unghart ASHTON PEARSE

Directed by R. E. JEFFREY

9.45.—Orchestra

"La Source" Ballet Music Debussy (34)

Scari Dance; Love Scene; Variation,

10.0.—WEATHER FORECAST and NEWS

S.B. from London

Prof. B. T. P. BARKER, S.B. from

Local News.

10.30.—Orchestra

"The Song of the Lark" Tchaikovsky

March, "Kwang Hen" Linder (34)

10.40.—NORMAN CRAWLEY

(Debutant)

"I'm Going Back to Dear Old Dixie"

R. Burdett (42)

"Mandy Loo" Harry T. (42)

"Joe Along Jasper" John P. Long (2)

"A Sleepy Little Village" Edgar Leslie (29)

"Twelve O'Clock at Night"

Lois Handman (71)

"Sing Along, Sambo"

Frank Wood and John P. Long (29)

11.0.—Close down.

2ZY MANCHESTER. 378 M.

3.30.—Broadcast for Schools (3.30) Empire

Talk (5), Mr. W. H. Barker on "Co"

(3.45) Popular Science (5), Mr. Edward

Cressy on "Leo, Walter and Stead"

4.0-4.45.—Concert by the "2ZY" Quartet and

Edith W. Barker on "Co"

Talk to Women

4.30.—Children's Letters

4.45-5.30.—CHILDREN'S CORNER

5.0-5.25.—Programme S.B. from London

7.30.—Concert

THE SALFORD ROYAL HOSPITAL

(Under the patronage of His Worship the

Mayor)

Rehearsal from the

Local Theatre, Salford

STILL

ARTHUR A. COLEMAN, Violin

RONALD GOURLEY (Entertainer)

THE "2ZY" DRAMATIC COMPANY

Directed by VICTOR SMYTH

Directed by D. E. ORMEROD

THE "2ZY" CHORUS

Chorus Master, S. H. WHITTAKER

THE "2ZY" ALICORNED

ORCHESTRA

Conductor, T. H. MORRISON

Overture, "Zigzag" Handel

"Jaws" Handel

"Jaws" Handel

Chorus from "The Masteringers" Wagner

"Chanson Arabe" Rimsky-Korsakov

"Allegro" Rimsky-Korsakov

"Allegro" Rimsky-Korsakov

"Allegro" Rimsky-Korsakov

"Allegro" Rimsky-Korsakov

"Allegro" Rimsky-Korsakov

"Allegro" Rimsky-Korsakov

"Allegro" Rimsky-Korsakov

"Allegro" Rimsky-Korsakov

"Allegro" Rimsky-Korsakov

"Allegro" Rimsky-Korsakov

"Allegro" Rimsky-Korsakov

"Allegro" Rimsky-Korsakov

"Allegro" Rimsky-Korsakov

"Allegro" Rimsky-Korsakov

"Allegro" Rimsky-Korsakov

"Allegro" Rimsky-Korsakov

"Allegro" Rimsky-Korsakov

"Allegro" Rimsky-Korsakov

"Allegro" Rimsky-Korsakov

"Allegro" Rimsky-Korsakov

"Allegro" Rimsky-Korsakov

"Allegro" Rimsky-Korsakov

"Allegro" Rimsky-Korsakov

"Allegro" Rimsky-Korsakov

"Allegro" Rimsky-Korsakov

"Allegro" Rimsky-Korsakov

"Allegro" Rimsky-Korsakov

"Allegro" Rimsky-Korsakov

"Allegro" Rimsky-Korsakov

"Allegro" Rimsky-Korsakov

"Allegro" Rimsky-Korsakov

"Allegro" Rimsky-Korsakov

"Allegro" Rimsky-Korsakov

"Allegro" Rimsky-Korsakov

"Allegro" Rimsky-Korsakov

"Allegro" Rimsky-Korsakov

"Allegro" Rimsky-Korsakov

"Allegro" Rimsky-Korsakov

"Allegro" Rimsky-Korsakov

8.0. THE "6NO" REPERTORY COMPANY

MA. JFTL

Cast.

Lady Marchmont

Mr. W. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

Mr. J.

WIRELESS PROGRAMME—SATURDAY (May 23rd)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Dholmeford) Programme will be found on page 345.

2LO LONDON. 365 M.

4.0-5.30. Time Signal from Greenwich. Concert "The 2LO" Octet and Hilda Scoble (Soprano), Frank Taylor (Tenor), Alec Stewart (Entertainer), "Mad Mack's Music" by E. I. Trelawney, Lady Cowan on "Empire Shopping Week".

6.0. CHILDREN'S CORNER. "The Day After" from "Nature Stories" by Joan Kennedy. On Jren's News.

6.30. Children's Letters.

6.40. Music.

7.0. TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and INTERNATIONAL NEWS BULLETIN. S.B. to all Stations.

Dr. CHARLES SAROLEA. Third Travel Talk. S.B. from London.

7.25.—Music. S.B. to all Stations except Belfast.

7.40.—"Poultry" by Mr. G. F. J. BUWING. ION. S.B. to other Stations.

8.0. "Melody."

S.B. to Cardiff.

An Informal Recital.

KATE WINTER (Soprano)
NORMAN GILBERT (Tenor)
JANE KENNEDY (Soprano)
IRENE SCHARRER (Solo Pianoforte)

8.0. THE ROOSTERS.

An Hour of Mirth and Minstrelsy, including a Burlesque entitled "Alice," by Percy Murrison (Music by George Western), in which the Roosters make the almost hopeless endeavour to please every taste.

S.B. to Cardiff and Glasgow.
ARTHUR MACKNESS (Tenor)
SEPTIMUS HUNT (Bantock)
PERCY MERRIMAN (Entertainer)
WILLIAM MACK (Humorous Entertainer)
GEORGE WESTERN (Pianist and Entertainer)

Assisted by
THE WIRELESS ORCHESTRA
Conducted by DAN GODFREY Junior

10.0. TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.

Mr. GORDON LOWE. "Tennant" S.B. to all Stations except Glasgow.
Local News.

10.30.—THE SAVOY ORPHEANS. SAVOY HAVANA BAND and SELMA FOUR relayed from the Savoy Hotel, London. S.B. to all Stations.

12.0.—Close down.

5IT BIRMINGHAM. 479 M.

3.30-4.30.—The Buffalo Orchestra (Direction, Stoneman and Quitt), relayed from the Palais de Danse.

4.45.—WOMEN'S HOUR. Dora and Mercer, "Angles and Curves".

5.15.—CHILDREN'S CORNER. Auntie Ph. and another Snooty Adventure.

6.55-6.0.—Children's Letters.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.
Dr. CHARLES SAROLEA. S.B. from Edinburgh.

7.25.—Music. S.B. from London.

7.40.—"Outdoor Sports for the Summer Months—(2) Water Polo," by Norman C. Gilbert (Reference, Olympic Games 1924).

8.0-8.0. Outside Broadcast THE CITY OF BIRMINGHAM POLICE BAND

Conducted by R. H. HARD WASSFILL.
WINIFRED MORRIS (Contralto)

Relayed from the
Band Stand, Can. and 1st Place
The Band

March, "Sea Songs" (Hughan Williams)
Two Hungarian Dances (Brahms)
No. 5 in G Major No. 6 in E Flat

Winifred Morris
The Green Bonnets (P. I. Jones)

The Band
No. 10 "Summer Days" (Eric Coates) 15
In a Country Lane On the Edge
of the Lake (A. J. Davis)

Hornet Solo. "Ave Maria" (Schubert)
Soloist, P. C. COOK

Winifred Morris
Big Lady Moon (Cateridge Taylor) 9

The Band
Selection, "Carmen" Bizet

9.3. 12.0 Studio Concert.

HERBERT THORPE (Tenor)
HARRY BRINDLE (Bass)

THE STATION COMPANY OF
PLAYERS

Directed by WILLIAM MA READA
Herbert Thorpe and Harry Brindle
Drink to Me Only With Thine Eyes

Old English
Flow Gently, Dear (Perry)

Harry Brindle
Aurora (Philemon and
Rogers) (Gounod) 9

"The Drinking Song" ("Der Freischütz")
Weber

It's a Beautiful Day
Stanford Bennett 9

The Players
JUSTICE OR INJUSTICE

A Dramatic Episode by
Donald Edwards

John Dean, K.C. (afterwards Mr. Justice Dean)
FRANK V. FENN

Mary Dean (his Wife)
EDNA GODFREY TURNER

Jack Dean (their Son)
WILLIAM MACRABY

Scene 1. A morning room in John Dean's
House, London

Scene 2. The Judge's Lodgings, Norwich during the 1920s.

Ten years elapse between Scenes I. and II.
Herbert Thorpe.

Molly Brunning
Irish Air, arr. Stanford 9

"Sea Gipsy"
Herbert Thorpe and Harry Brindle

"Tennant and Basil"
The Two Beggars (Lowe) 15

10.0 WEATHER FORECAST and NEWS

S.B. from London.
Mr. GORDON LOWE. S.B. from London.

Local News
10.30.—THE SAVOY BANDS. S.B. from London.

12.0.—Close down.

6BM BOURNEMOUTH. 386 M.

4.45.—A Talk in Women by George
Orchestra relayed from the
Electric Theatre. Musical Director, D. C. Ronald

5.0. CHILDREN'S CORNER. Songs and
Stories by Uncle Ray. "Music Talk"
by Uncle Frank.

5.30-5.45. Children's Letters.

6.0.—Schwartz Half Hour. "The Bernese
Oberland" by Miss A. G. Spry, L.L.A.

6.30.—Message of Greeting to the Bournemouth
Residents from Bishop MALONE, just returned from China.

6.45.—Music.

7.0. WEATHER FORECAST and NEWS. S.B. from London.

Dr. CHARLES SAROLEA. S.B. from London.

7.25-8.0. Programme S.B. from London.

Military Band Night.

Relayed to 5XX.

BAND OF THE ROYAL TANK CORPS
By permission of Col. Comm. T.

Major D.S.O.

Conductor, W. J. GIBSON

GRACE IVELL and VIVIAN WORTH
Entertainers

(J. HALL, KAYE Tenor)

THE 6BM TRIO

FRANK S. MOUNT (Violon)
TH. M. E. ILLINGWORTH (Cello)

ARTHUR MARSTON (Piano)
Band

8.0. Overture, "Euryanthe" Weber (15)
Serenade from "Les Mimoses d'Arlequin"
Drigo (34)

Suite, "Carnaval" (15)
Cavalcade: Pierrot; Harlequin; Columbine; Frobe.

8.30. Gerald Kaye
The Sancy Side (County Kerry)
I Wish I Had the Shepherd's Lam

Class of Antem
By Request

"The Jug o' Punch" (Traditional)
(Tyroise Ballad to Ulster Melody)

8.35. Grace Ivel and Vivian Worth
Selections from their Repertoire

8.45. The Trio.
Scherzo (from D Major Trio) Mendelssohn

"Donagall Air" Coleman 10

8.55. Band
"Slavonic Rhapsody" (Friedemann) 24

Selection, "The Street Singer"
Three Dole Dances On Yorkshire Folk

9.0. Grace Ivel and Vivian Worth again
The Trio.

9.10. First Movement, Trio in F (Gade) 5

9.40. Gerald Kaye
M. I. (arr. by) (Old Irish)

"I Know My Love" (By Request)
West Irish

9.45. Band
Valse, "Bournemouth Calling"

A Selection of Blues and Pianos
Baynes 9

10.0.—WEATHER FORECAST and NEWS
S.B. from London.

Mr. GORDON LOWE. S.B. from London.

10.30.—THE SAVOY BANDS. S.B. from London.

12.0.—Close down.

5WA CARDIFF. 353 M.

3.0-4.0. Falkman and his Orchestra, relayed
from the Capitol Cinema.

5.0.—SWA'S "FIVE O'CLOCK."

5.30. CHILDREN'S CORNER
5.5.—"The Letter Box."

6.15-6.30. "Teens' Corner: Tale for 'Teens."

6.40.—Local Sports Corner: Capt. A. S. Burge
—"The Constitution of the Welsh Rugby Union."

7.0. WEATHER FORECAST and NEWS
S.B. from London.

Dr. CHARLES SAROLEA. S.B. from London.

7.25.—Music. S.B. from London.

7.40. Lt.-Col. WEAVER PRICE, M.C., D.C.
com. "A Swami in May"

8.0-12.0.—Programme S.B. from London.

2ZY MANCHESTER. 378 M.

The Besses of the Barn Band. Conductor, Harry Harlow. Relayed

4.15-5.0. From the Municipal (10.00) Club.

A number against a musical item indicates the name of the publisher. A list of publishers will be found on page 347.

WIRELESS PROGRAMME-SATURDAY (May 23rd.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

- 4.15.—Nancy Reader (Soprano).
5.15.—Talk to Women.
5.30.—Children's Corner.
6.0.—WEATHER FORECAST and NEWS
S.B. from London.
6.15.—De CHARLES BAROLEA, S.B. from
Edinburgh.
7.25.—Music, S.B. from London.
7.40.—Weekly Talk on Sport; Mr. F. S. ...

An Hour of Dance Music. THE "ASTRA" DANCE BAND

Conductor, OSCAR RUBINS.
Rehearsed from
The Royal Palace de Danas.
NELL DAVIS (Soprano).
Dance Band.
Nell Davis.

- 8.0.—*Armata* ... *Lucie Wilson* (53).
8.15.—*For Morning Very Early* ... *Sunderland* (9).
8.30.—*The Market* ... *Molly Carey* (9).
8.40.—Dance Band.

An Hour of Chamber Music. WINIFRED SMALL (Violin) MALRINE COLE (Piano)

- 8.50.—*Humoresque* ... *Balfour Gardiner* (28).
9.0.—*Fairy Pieces* ... *Eric L.* (1).
9.15.—*The Fairy Coracle* ... *Eric L.* (1).
9.30.—*Moore Garden* ... *The Wee Folks* Market.

- 9.45.—*Where Stood the Lover Best* ... *Hubert Parry* (46).
10.0.—*Hindoo Song* ... *H. B. ...*
10.15.—*W. W. ...*

- 10.30.—*Solo Piano and Menzies* ... *Zambulist* (57).
10.45.—*Scherzo-Tarantella* ... *W. ...*
11.0.—*The "Kreutzer" Sonata* ... *Beethoven* (3).
11.15.—WEATHER FORECAST and NEWS
S.B. from London.
11.30.—THE SAVOY BANDS ...
11.45.—Close down.

5NO NEWCASTLE. 403 M.

- 3.45.—*Maid Bell* (Cello) ... *W. ...*
4.15.—*Furnishing a House on Nothing* ...
4.30.—*Yvonne Cloud* ...
4.45.—*Children's Corner* ...
5.0.—WEATHER FORECAST and NEWS
S.B. from London.
5.15.—*Dr. CHARLES BAROLEA* S.B. from
Edinburgh.

- 7.25.—*Programme* S.B. from London.
8.0.—*Musical Acoustic Competition.*
8.15.—*Long light programme* will consist of fam-
ous orchestral pieces and songs. Listeners
should note the title of each item.
A well-known maxim is formed of the initial
letter in the first word of each title.
A prize of Two Guinea will be awarded to
the competitor whose letter is the first to
be opened on Tuesday morning contain-
ing the correct titles of the items, and
the maxim referred to.

This Axiom just ...
And incidentally this ...
Though "slow but sure" is true, you'll
find
To keep in front you've got to sprint.

- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
10.15.—*Mr. GORDON LOWE* S.B. from London.
10.30.—TILLEY'S DANCE ORCHESTRA.
11.15.—THE SAVOY BANDS. S.B. from
London.
12.0.—Close down.

2BD ABERDEEN. 495 M.

- 3.30-5.0.—*Concert* The Wireless Orchestra. A
J. W. ...
5.30-6.0.—CHILDREN'S CORNER
...
6.20.—*Farmers' Advice Corner*: Conducted by
Don. G. ...
6.30.—*Stearns' Symphony Orchestra*, re-
layed from the Electric Theatre.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
7.15.—*Dr. CHARLES BAROLEA*, S.B. from
Edinburgh.

- 7.25.—*Music* S.B. from London.
7.40.—*"Fanny Borsay—Johnson's Friend"* by
Capt. ROBERT DOUGLAS, M.A.
Music Drama.
JOSEPHINE MARPHERSON (Soprano).
ELDER CUNNINGHAM (Bass Baritone).
THE "2BD" REPERTORY PLAYERS
THE WIRELESS ORCHESTRA.

- 8.0.—*Selection, "The Bride Elect"* ... *Sonata*
8.1.—*Marches, "Pomp and Circumstance"* Nos.
1 and 2 ... *Elgar* (9).
8.15.—*"Hushed is My Lute"* ... *Phillips* (15).
8.30.—*"The Bird and the Hawk"* ... *Horrocks* (9).
8.45.—*"By Thy Rocks, Gentle Bloor"* ...
8.50.—*"The Asra"* ...

- 9.0.—*W. ...*
9.15.—*"O Isis and Osiris"* ...
9.30.—*"O Star of Eve"* ...
9.45.—*"A SISTER TO ASSIST ER"*
A Cockney Comedy in One Act
By William Le Breton.

- Mrs. May (A. Lodge) G. R. HARVEY
Mrs. McMill (Landlady).
CHRISTINE CROWE
Scene: A Lodging House.

- 9.15.—*Selection, "My Lady Frayle"*
Patrol, "The Wee Macgregor" ...
9.30.—*"Hud' Caledonia"* ...
9.45.—*"The Lady of the Lea"* ...
9.50.—*"Thy Sentinel Am I"* ...
10.0.—WEATHER FORECAST and NEWS
S.B. from London.

- 10.15.—*Mr. GORDON LOWE* S.B. from London.
10.30.—THE SAVOY BANDS S.B. from
London.
12.0.—Close down.

5SC GLASGOW. 422 M.

- 3.30-4.40.—An Hour of Melody with the W
less Quartet and Spence Macdonald (Solo
Violin).
4.45.—WOMEN'S HALF HOUR.
5.15.—CHILDREN'S CORNER
...
6.0-6.5.—Weather Forecast for Farmers.
7.0.—WEATHER FORECAST and NEWS
S.B. from London.
7.15.—*Dr. CHARLES BAROLEA* S.B. from
Edinburgh.

- 7.25.—*Music* S.B. from London.
7.40.—*Glasgow Radio* ...
8.0.—*Freeman's Dance Orchestra*
Relayed from "The Plaza".
8.15.—*THE ROOSTERS*
S.B. from London.

- 10.0.—WEATHER FORECAST and NEWS
S.B. from London.
10.15.—*"Sport of the Day"* By Mr. G. B.
PRIMROSE. Local News.
10.30.—THE SAVOY BANDS. S.B. from
London.
12.0.—Close down.

Friday's Programme.

(Continued from page 355.)

- 9.15.—*Walter Glynn*
Love in Dreams (Four Subvocalists)
"When You Were Here" ...
"O Lovely Night" ...

- 9.30.—*Julien Rose*
Chopin Recital (Continued).
Waltz in D Flat, Op. 64.
Nocturne in G Major, Op. 37, No. 2.
Etude in F Major, Op. 2, No. 1.
10.0.—WEATHER FORECAST ...
S.B. from London.
10.15.—*Prof. B. T. P. BARKER* S.B. from
London. Local News.

- 10.30.—*Neil McLean*
Songs of the Highlands and Isles.
An Eskay Love Lilt ...
Island Herd Maid ...
Island Shearing Song ...
"Cockie Gatherer" ...
"Herding Song" ...
"Bonnie Strathgrym" ...
"The Lament of McLean of ..."
"Go me sum a chi mi ..."
"Be With You" ...

5SC GLASGOW. 422 M.

- 11.30-12.30.—Midday Transmission.
Broadcast to Schools.
1.0-1.45.—*M. ...*
1.45.—WOMEN'S HALF HOUR. "Keep a
Food Sweet in Summerland" by Mrs.
...

- 3.0.—CHILDREN'S CORNER.
3.15.—Weather Forecast for Farmers.
3.30.—Programme S.B. from London.
3.45.—Agricultural Bulletin by Prof. WILLIAM
G. R. PATTERSON.

- A Varied Night.
THE STATION ORCHESTRA
Conducted by
HERBERT A. CARMICHAEL.
MARCELLE MEYER (Solo Pianoforte).
CONSTANCE WILLIS (Cortina).
FREEMAN'S DANCE ORCHESTRA
Relayed from the Plaza.

- 8.0.—*Orchestra*
Overture, "The Gondoliers" ...
Suite, "Othello" ...
8.20.—*Constance Willis*
Solo ed.

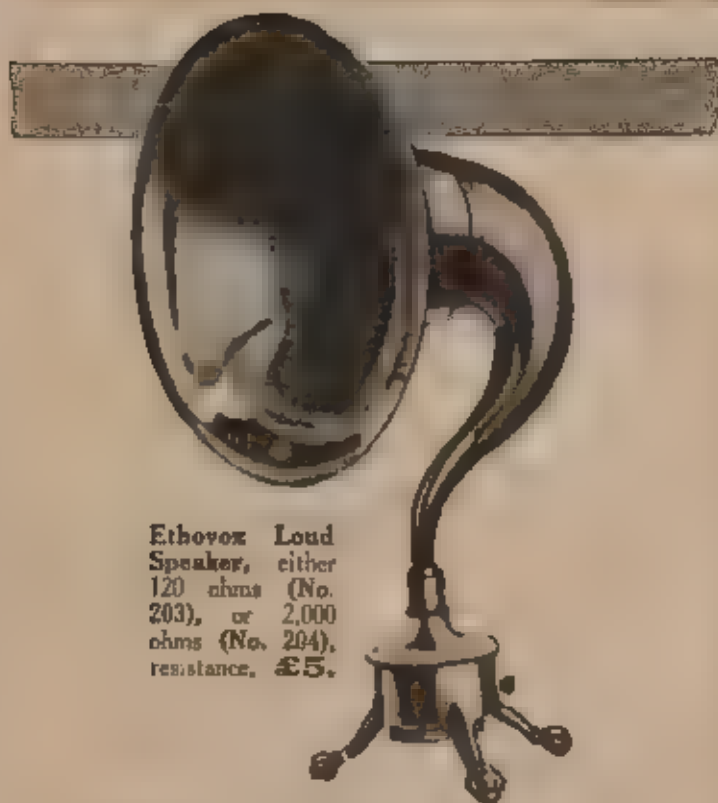
- 8.30.—*Marcelle Meyer*
Pastorale e Capriccio ...
"Le Coucou" ...
"Le Tri-lac Chac" ...
"Valse" ...
"Hurdy" ...
"Jazz d'Est" ...
"El Puerto" ...

- 8.50.—*"Rosenkavalier"* ("The Rose
Kavalier") ...
8.55.—*Edith Strouven*
Ensemble of Rose-Kavalier and Duo ...
"O! a Walze; Air of the Tower ..."
Ballet: Scene; Trio, Closing Scene.

- 9.0.—*Constance Willis*
9.15.—*Marcelle Meyer*
"Sonatine Burlesca" ...
"Bamboules de Brazil" ...
"Pagodes" ...
"Reflets dans l'eau" ...
"I Isle Joyeuse" ...

- 9.45.—*Orchestra*
"The Pantomime of the Tin Soldier" ...
"Siamoise Patrol" ...
10.0-10.30.—Programme S.B. from London.
10.30.—Freeman's Dance Orchestra.
11.0.—Close down.

A number against a musical item indicates the name
of its publisher. A list of publishers will be found on
page 347.



Ethovox Loud Speaker, either 120 ohms (No. 203), or 2,000 ohms (No. 204), resistance, £5.

Make the most of your set with an Ethovox

THE finest receiver in the world is useless if the loud speaker used with it is at all inefficient. But if you use a loud speaker of known performance, then you can be sure that you are getting the best out of your set.

Hear the Ethovox—a loud speaker renowned far and wide for the purity and beautiful mellow tone of its reproduction of speech and music; then you will know how naturally broadcast concerts can be rendered, and you will have no doubts about your choice of a loud speaker for your own set.

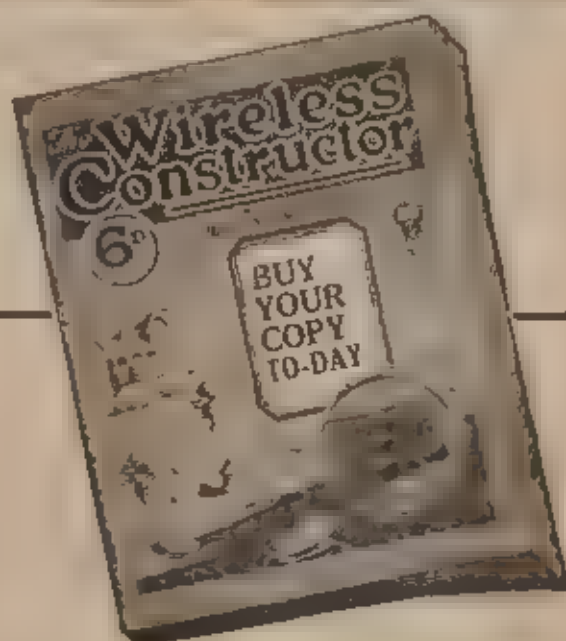
The Ethovox is 26 inches in height. The swan-neck and flair are gracefully curved and are coloured a warm mahogany shade, giving the instrument a very pleasing appearance. The diaphragm is adjustable.

BURNDEPT

WIRELESS LIMITED

Head Office: Aldine House, Bedford St., Strand, London, W.C.2.

BRANCHES at Manchester, Leeds, Birmingham, Cardiff, Newcastle, and Northampton.



If you are building a Wireless Set

Or if you are contemplating building one, you need the assistance of this wonderful magazine. It abounds in practical hints and ideas, of incalculable value to the set constructor.

The sets described in every issue are personally built and tested by the contributors. The enthusiast therefore knows that when he builds a set to *Wireless Constructor* specifications he is building a set which has been tried out and found efficient by Experts, most of whom are members of the staff of "The Wireless Constructor."

The difficulty of knowing which components to embody in your set is overcome. With every set description there is given a complete list of components required, with the correct values.

The constructor need only make out the list and leave it with a Wireless dealer to obtain the necessary parts.

The June issue contains many items of interest to the enthusiast.

A particularly good feature is the "Change-Over" crystal set, by Percy W. Harris, Editor. This compact little receiver can be built by anyone at a very small expense. It is very efficient, and by means of a switch you can change over from London to Chelmsford instantly, or compare coils of different makes. Full instructions for building are given with many photographs and diagrams.

6D. Buy Your Copy To-day. 6D.
ON SALE EVERYWHERE.

Contents of JUNE issue.

How to make:
The "Change-Over" Crystal Receiver. By Percy W. Harris, Editor.
A Three-Valve Tuned Anode Receiver (free blueprint given). By John W. Barker.
A Selective Three-valve Set with "Split-Secondary" Tuning. By G. E. Allinson.
A Useful Pair for Your Loud Speaker. By John Underdown.
Wireless on the Map. By Stanley G. Maitoa.
Some Interesting Experiments with a Single-Valve Panel.
More About Crystals. Opera and Broadcasting. Etc., etc.

The Wireless Constructor

Edited by
PERCY W. HARRIS, M.I.R.E.

(May 17th. to
May 23rd.)

A number against a trademark design indicates the name of its publisher. A key list of publishers will be found on page 247.

A Great Composer Glances Back.

Special Interview with Sir Frederic Cowen.



SIR FREDERIC COWEN.

Answering the question for myself, I am not at all sure that I wouldn't name Sir Frederic.

Before the Microphone.

To have begun composing at eight; to have studied under such teachers as Bonollet and Goss; to have met most of the great ones of the time, including Garibaldi, to have played duets with Liszt; to have become conductor of the Covent Garden Promenade Concerts; of the Philharmonic Society; the Scottish Orchestra; and the Handel Festival; and to have composed some three hundred songs, including the evergreen "Better Land," at least a dozen cantatas, four operas, four or five symphonies, and many marvellous works—this is a record that has been paralleled by few and eclipsed by still fewer.

Perhaps, after all, there was no need for me to be astonished when, in reply to the question whether he listened often, Sir Frederic said tersely, "Not so often as most people. You see, one gets sick of music."

He reminded me then that, while his songs and other works have often figured in the radio programmes, he himself has stood before the microphone on only one occasion. That was two years ago, when a Handel Festival rehearsal was broadcast. And the circumstances prompted him to recall this incident at an earlier rehearsal of the Festival.

More Than They Could Bear.

The rehearsals were held in the old Exeter Hall, in the Strand, and in the hall was a big organ, with the maker's name, John Walker, boldly displayed on its front. One sultry June day, when we had all been perspiring freely, I was handed a letter from one of the tenors, who wrote that he had a great favour to ask me, namely, would I have the organ-maker's name covered up for the next rehearsal, as to have to remain in that atmosphere for over two hours, parched with thirst, with the name of a famous brand of whisky staring one in the face, was too tantalizing for words and more than he and his friends could bear. I agreed, and had the offending name duly covered up, much to the mirth of the whole choir when, at the next rehearsal, I related the circumstances!

This story led Sir Frederic to tell me of a diverting episode at a concert in which Marie Brema, the well-known singer, appeared.

"I was leading her on to the platform," Sir Frederic said, chuckling at the recollection, "when, just as I was about to step aside to allow her to pass in front of me to bow to the audience, I awkwardly trod on her skirt and ripped it almost from her! Who looked the more foolish, I don't know, but the lady, I'm sure, couldn't have felt greater discomfort than I did at that moment. The damage was such that she had to retire to her dressing-room, amid the ripple of laughter from the audience, and it was some

little time before she was ready to come forward again.

Taking of his songs, Sir Frederic remarked that many people nowadays confess to be unable to understand why the sentimental ballads of the last century had such a vogue.

The Genius of Rubinstein.

"But I'm not a bit sorry I wrote some of those ballads," he said. "When I was young there was precious little to be got out of more serious music—and one had to live. Those old-style songs gave pleasure to vast numbers of people, too. Incidentally, the history of my 'Promise of Life' shows how hard it is to judge beforehand how a song will turn out. I song was written by agreement with a publishing firm, to whom I duly submitted it. They expressed disappointment, and asked me to revise it. Thus I declined to do and, by special arrangement, freed them from their contract. A short while afterwards the song, without being in any way altered, was launched by another firm on a career of popularity that has resulted in a sale of well over a quarter of a million copies!"

When I asked Sir Frederic who was the greatest personal ty he has known in the world of music, he answered, after a moment's reflection, "Rubinstein. With due respect to the many other distinguished pianists I have known, I have met none whose playing affected me as his did—none who could make me thrill and even shiver as he did."

Paderewski's Love of Billiards.

"He had his moods, like other geniuses. I remember very clearly one day when he was playing at the old St. James's Hall. He had just taken his seat to play Chopin's Funeral March—and no one ever played it as he did—when a noise from the street broke in on his ear. It so disturbed him that he took his hands from the keys and brought them down again with a crash, in a moment of acute disgust. Then he began playing again, but, try as he would, he could not recapture the real spirit of the piece, and we went home disappointed."

Another great pianist for whom I have always had the keenest admiration in my friend Ignace Paderewski. Time passes so quickly that I find it most difficult to realize that it is over three decades since he first began to shine in the musical firmament. We often used to play billiards together; in fact, next to music billiards has always been his favourite occupation. I remember very well one evening in a provincial town he and I, with one or two friends, adjourned to an hotel for a game, only to find the proprietor on the point of closing. But Paderewski wanted a game badly, so we persuaded the landlord to let us in. The billiard room blinds were carefully drawn, so that the police should not spot us, and the door was locked. Then we began the game, and played until close on five o'clock the next morning!

Radio Helps Music.

As for music to-day, Sir Frederic is not one of those of the older generation who see no good in those that come after. He does deprecate, though, the hurry and scurry of these days and its effect on music.

"I fancy we are not quite so patient as we used to be," he said. "Young musicians, I find, are anxious to get to the top without the necessity of climbing. Good work won't be produced that way. Still, I see nothing to be despondent about. Musical culture is becoming widespread and for this gratifying fact we must thank, among other influences, wireless—of that, I think, there is no doubt."

R. P.

Songs at the Piano.

By T. C. Sterndale Bennett.

(Mr. Sterndale Bennett will broadcast humorous songs at the piano (S.B. to all Stations) on Tuesday, May 19th.)

A SONG of the popular type, accompanied by the singer at the piano, gives the impression of being easy to write and still easier to sing; but the actual amount of work behind it is surprising. It takes quite a month to work up a new number, audiences differ so much that a new song must be "tried on the dog" about twelve times before it is known if it is a winner or not. Pleasing the public is extremely difficult, songs that one has great faith in fail miserably, whilst others, in which one has little hope, "bring down the house."

The Secret of a "Hit."

My own entrance into the realm of the popular song was rather ostentatious. I received my musical education at the Royal College of Music and travelled round the world twice, singing "straight" ballads, before I turned to the lighter side of music. Light songs at the piano had always appealed to me, so I adopted this style of singing, and it was not long before I started to compose and sing my own, which, to my great pleasure, other singers began to use as well.

Probably the first to become really popular was "Jones of the Lancashire—My Word!" Soon followed "Come to Town, Miss Brown," and "There's Another Little Girl I'm Fond Of." Many of the lyrics I write myself; I find it so difficult to get the type I want, and singing before the public myself, I know my requirements exactly. A lyric must recite well, or it cannot be set to music, and few can stand this test. For one of two reasons a song becomes popular either it has a catchy melody, or it has a very clever lyric. When the two are wedded, which is seldom, a genuine "hit" is scored.

Need For Sincerity

When playing one's own accompaniment—and this applies to all occasions when one has to do this—it must be more or less mechanical. It is not possible to make the most of one's voice or the song if attention is claimed in any way by the piano.

Another important point for a singer to remember, and one, I am afraid, that is usually forgotten, is never to sing a song that you do not feel. There are many "straight" songs I dare not sing, because I would see humour in the lyric, which would be fatal. The singer must be sincere.

Of the many experiences I have had whilst appearing before the public, quite the queerest happened only recently. A Bond Street agent asked me to be at the Hotel at seven o'clock, where I was shown up to one of the best suites and received by a very charming elderly lady, a gentleman, who took me to a table and for three, handed me the menu, and asked me to order the dinner.

An Audience of Two.

Finally, having dined and wine, I asked my host when I was to appear, thinking that I was to sing in one of the large rooms downstairs. He informed me that he and his wife were in town for only a few days, and not wishing to go out for entertainment and having heard me sing before, thought it would be a good idea to get me to give my show in their own suite.

And so, adjourning to their drawing-room, I gave my performance before a very appreciative audience. But now occurs a sequel. I was also appearing that night at the Queen's Hall, so leaving the old couple at the hotel, I hurried there, and gave my turn before an audience of thousands, afterwards returning again to my little audience of two!

Secrets of Signal Strength.

Why Your Set is not Always Perfect. By P. P. ECKERSLEY.

THE other day I had to put the remains of my car into a service garage. I found myself vaguely annoyed that I could not get the car back at once; but, luckily, I refrained from saying so. "Sorry I'm late," said the harnessed works' manager; "but some people are extraordinary. Here's a knock in a man's car," he says we are to put it right. We said we would, of course. But it must be done in twenty-four hours. Oh! yes, it must be done. I want a new car! If we can't do it, we're a rotten firm." I sympathized conventionally for a moment and then sympathetically.

The Designer and Their Critics.

There's a "knock" in your set, listener! It's our fault, listener? I assure you if that is so, it is up to us to put it right. We are service people, but do you see that, if we're to put it right, we must have time to examine the whole broadcast engine? It's not a job for twenty-four hours. Besides, we designed the engine notion with no foreknowledge of the pace you wanted to drive; with no foreknowledge as to the popularity of the design; with no foreknowledge whether even we would have enough funds to keep the thing going decently. There are faults in the design, but I want you to realize that the people who designed the engine are more aware of those faults than those who criticize. Plans are laid not to botch up weak points, but more to build on the basis of what has been found good, while rejecting the old.

There is a sporadic and withering pile of provincial criticism which entrenches itself behind the substantial paradox of signal-strength comparison. America, according to some ship wireless operators, is heard after the vessel has passed the Scillies. England is never heard again! As a remedy for this awful state of affairs, we are told to revolutionize and put all our wave-lengths down by many metres, or some thing. Why don't critics think first and write afterwards? Most leading American stations use ten to fifteen times the power of ours. No wonder they give better ranges!

On the other hand, Bonremouth is heard fairly regularly in South Africa, while Chelmsford has been, with less power and a much longer wave, relayed as successfully in America as we have in the N.D.R.A.

And yet, after two and a half years' experience in broadcasting if there is one consideration that strikes one more than another, it is that broadcasting, to be successful, must give to the listener a really robust signal. You must, in fact, make it so easy for the listener to get broadcasting as to compensate for the necessary disabilities under which he labours.

It would solve many of our problems if we were allowed largely to increase the power of

our stations, but it must be remembered that this cannot be done without application to the Government, and they, rightly, have to consider the many and varied claims to the ether made by other wireless services. Some are inclined to forget (others in shipping areas never forget) that wireless is used for purposes other than broadcasting.

It may possibly have been thought at times that the technical staff of the Broadcasting Company which I represent, has been unsympathetic towards the more unskilled listener. This is far from the fact. I have the most profound admiration and sympathy for the person who, two years ago, knew nothing of the subject and who now is so skilled as to be able to build himself a receiver, even if it is only a crystal set. May I say, however, that the fact that more than a million unskilled listeners are receiving our broadcast is one of extreme embarrassment? One so often finds that people complain of our transmissions, while the trouble is attributable largely to some slight defect in the listener's apparatus.

This remark is not intended to convey a sentiment of superior superiority or scorn, but really is one of extreme sympathy towards the listener. Together our great desire is to make broadcasting successful. There is a tendency to rely wholly upon the transmitter which, while it is complimentary, makes it extremely difficult for us.

There are two ends to broadcasting, one the transmitter and the other the receiver, and I would ask those people who are dissatisfied on the reception side to make quite sure before they complain that the fault is not at their end. We do make mistakes, because we are human; we have difficulties because difficulties, with a new art such as this, can only be discovered in the light of experience.

In the old days, when one erected a new station or tested a new theory, one did so here and there from people who were technically skilled and trained in wireless. To-day, see the difference? If we make some change, it is impossible for us to be sure that the change will be beneficial to the majority of our listeners. At the same time, and yet may give to the majority a greater strength of signal in another, which may not, in fact, benefit a large number of people. While one sympathizes intensely with the irritation of those to whom the change is not beneficial, one has to harden one's heart to some extent and study, as always, majorities.

A Word to the East.

Take, for instance, the case of the new London Station. Here we have from North, South and West, South-East and North-East, a pean of congratulation. We have new fringes of population brought within crystal range; we have largely increased strengths of signals to thousands of people who were before languishing on the brink of a strong signal. On the other hand, in the East, due to some causes for which we can find no explanation at present, though there are many theories which we are investigating, we have certain areas where results are not so good as formerly.

May we ask for the sympathy and co-operation of those who are not benefited by the change of the new station, as we wish to ask for the same sympathy in all cases where circumstances exist which we have no control to bring a decreased service to a minority? We think it is a rare case where we have failed to fulfil our guarantee of crystal reception, with adequate aerials and adequate receiving sets, up to twenty miles from a main station or five miles from a relay station.

To progress we must make experiments; to make experiments we have to make changes—otherwise we shall be unable to make those changes with no inconvenience to anyone, but let it be a way be realised that if we do change the wave-length, or the power, we do so either because we are forced to do this against our will (N.B. The London Station was moved purely on account of its jamming Government services), or because we see in the change a benefit to the majority.

Lastly, in this particular case of the London Station, I do hope that no one will be so foolish as to read into our move West a desire to serve the so-called weather areas at the expense of the poorer classes. As a matter of fact, our "crystal policy" gives the lie to such a statement, and there are more people benefited than inconvenienced by our change.



Mr. Neighbourly: "Come in for wireless yet?"

Mr. Newwealthy: "Oh, rather! Got the very latest—all covered over with electric light bulbs."

Illustration by Bert Thomas.

THE CHILDREN'S CORNER.

NEWS FROM THE AUNTS AND UNCLES.

A Very Young Member

THE Nottingham Radio Circle has now reached its 5,000th member—the 5,000th being a baby boy two years old.

Uncle Ted, as all the children will be sorry to hear, has gone to Italy for a holiday, but all children will agree that he really does need a holiday. He is very sorry to leave you all but will be able to talk to you about all the wonderful things he has seen when he comes home.

Listening In Hospital.

An interesting little ceremony was carried out on the other day when Mrs. Perry Edgar formally opened yet another set in a convalescent ward in a local hospital. Radio Circle members will be pleased to hear that one of the inmates of the ward was made to smile for the first time by the gramophone record she heard broadcast from the Children's Corner at 5.15.

Two child listeners had, unfortunately, to go to hospital for a short time, but one of them had with her a Snooky photograph. This was no sooner discovered by the children in the same ward than it had to be lent round in turn. The difficulty of recovering it gradually increased. Finally, the much-battered photograph could not be recovered at all from one particular child and was left behind by the despairing owner.

"The Fairy Shoemaker"

The Glasgow Choir are busy rehearsing a school operetta entitled *The Fairy Shoemaker*, a Pastoral in two Episodes, by G. T. Hewitt. This will be broadcast during the Children's Corner on the second Friday in June.

DAISY AND THE DOLLS' HOUSE.

By A. COLEMAN HICKS.



Two Teddy Bears were playing like kittens.

must be put away again.

So she sat alone in the nursery when they had all gone—with all the toys and dolls around her—but she was too sulky to play, and it was getting dark. Soon the lights would be turned off.

She had her favourite doll "Jane" with her—a big doll with a pretty wax face, and it had blue eyes, too, that opened and shut. Also it had two complete sets of clothes, which you could take off and put on and a special cot to sleep in. But "Jane" took up too much room in her chair, so Daisy gave her a slap and pushed her off on to the floor.

"Ooh, don't, you hurt me!" said a tiny voice, and, to Daisy's surprise, she found it was "Jane" speaking. "It's cruel to hit anyone who can't hit back."

"Don't be silly. Dolls can't feel," she said, pettishly.

"Oh, can't they? That's all you know about

A Letter to Brazil

Uncle Mungo, of Glasgow, received a most interesting letter the other day, written in Brazil. With the aid of Uncle Tockers, a translation was made, and the letter acknowledged in full at the Children's Corner.

Bournemouth's Fairy Flower League.

The Cot Fund at Bournemouth has risen to over £200. This is great news, and the ladies are to be heartily congratulated.

A very good meeting was held a short time ago of the West Southbourne and Southbourne Fairy League members, and a contribution towards the Fund was raised amounting to £1 8s. 8d. The work of this year in recent weeks has been excellent.

The usual acknowledgments from hospitals for the week and others have been pouring into the Station thanking the members of the League for their gifts of flowers, eggs, jam, etc.

The next district to be visited by Uncle Jack has not yet been nominated, but it will be announced shortly.

Signor Bel Canto and the Coal Man.

In answer to the number of sympathetic inquiries from the children as to where Signor Bel Canto and the Coal Man have gone to, Bel Canto has been touring Italy singing with his "voice." He goes from one opera house to another in the coal cart drawn by the Coal Man and pulled by Cuppy. I also learn that Cuppy's ribs are fast disappearing.

A little Ethelbert may seem to have benefited from the tour, but we must wait and see. Signor Bel Canto's tour may be most beneficial in places like Birmingham and Manchester.

It. How would you like to have an arm torn off like mine? I would be glad to point up to your 'Peter' as he points up to the other doll.

Well, you're only sawdust and rags, said "Jane," answered Daisy, "even if you do make wax heads."

You shall come to our party if you like, I make up for the one you missed, said "Jane." "We have one every night in the Dolls' House here, and it will begin soon."

But I couldn't get into the Dolls' House, stupid! "answered Daisy, crossly.

"Oh yes, you could; come along, and taking Daisy's hand, she led her to the Dolls' House and knocked loudly at the front door.

While they waited for it to open, Daisy looked up at the house, which seemed to have grown awfully tall, while the herself was the same size as "Jane," and all the windows were brilliantly lighted.

The door was opened by a Dutch Doll, dressed as a parlourmaid, and they found themselves in a large hall, in which two Teddy Bears were playing like kittens in front of a big fire. Two wooden soldiers stood on guard inside the door, and bowed them in.

"Come on, upstairs," cried "Jane," and away they scampered—up and up until Daisy thought they would never get there.

At last, they came to a landing with twelve doors all round it.

This is the room, said "Jane, N. 11.

"How do you know?" asked Daisy.

Because all the doors lead to the same room, was the answer. "There are always twelve dolls at the party, so each one has a separate door, just as they have a separate plate and spoon."

Then they went in and Daisy found they were in a beautiful room with a long table in the centre, at which were seated twelve

Children Help Children.

An appeal was recently made during the Children's Corner from Edinburgh for Easter Eggs and other gifts for the Royal Cancer Hospital. The result was highly gratifying. Hundreds of Easter Eggs of every size and shape were received at the station, as well as gifts of fruit eggs, flowers, etc. These were duly presented to the authorities of the hospital, on Good Friday by Uncle Lexie and Auntie Molly, who made a round of the wards and spoke to the children.

Competitions at Dundee.

The 'Teena' Corner at the Dundee Station every Thursday is providing much interest among the older members of the Radio Circle. The Talks are all devoted to scientific subjects and the various competitions call for a little amount of skill in figures.

Have You Heard the Cuckoo?

Everyone has now heard the famous call of the cuckoo—but we do wonder which of all the children in England heard the fascinating call the earliest.

A Cardiff "Kiddiewink" has written to say that he listened to the cuckoo about the middle of March. This seems to be a record.

A other problem which is provoking discussion in Wales and the West of England is whether the cuckoo lays the egg elsewhere and then carries it to the selected nest, or does it lay in the nest which it has chosen?

Many older listeners still discuss the question at meetings of naturalists' societies. It is an opportunity for cautious children who will watch the cuckoo's movements. One day we shall know what happens.

They were a mixed lot—Rag dolls, China dolls, Wax dolls, and even one made of paper! And they were all talking away, each one at the top of his or her voice, and eating as fast as they could at the same time.

Whatever are they eating? whispered Daisy.

Sawdust and rags with glue sauce, was the answer.

Make room for us, "Jane" said to a great overgrown baby doll, who was twice as big as the sailor-doll who sat next to her.

"Shan't!" replied the baby, rudely. "There's no room for you; there are twelve of us already seated."

But "Jane" pushed her rather roughly and over she went on to the floor, where she stayed until they had finished, continually beating "Ma-Ma," "Pa-pa!" so "Jane" and Daisy took her seat, which was large enough for both of them.

Directly they were seated, however, a loud harsh voice snapped "Grace!" and all the dolls, hastily swallowing the last remnants of the feast, stood up.

Time to go home," sounded from the door, and Daisy saw there was a doll policeman standing there, looking at her severely, so she dodged out at one of the other doors, losing sight of "Jane" as she did so.

At the top of the stairs there was a large tea tray, with "Fast tray for the Hall" written on it so Daisy sat on it and it started off at once, sliding down the stairs at a terrific rate, turning all the corners and coming to a full stop with a bump, which bounced her right into an armchair, which stood conveniently near.

She found, to her surprise, that she was in her own chair in the nursery, and, looking down she saw "Jane" on the floor where she had thrown her, and she couldn't help thinking that "Jane" was a bit dazed.

Good News for Wireless Users

ANOTHER BIG REDUCTION IN THE PRICES OF WIRELESS VALVES.

Greatly increased demand and improved methods of production have resulted in reduced manufacturing costs of

MARCONI VALVES

MADE AT THE OSRAM LAMP WORKS

In accordance with the established policy of the manufacturers the benefit of a substantial reduction in the prices of these Valves is accordingly offered to the public.

The great resources behind the names MARCONI and OSRAM are your definite assurance of highest quality and outstanding performance.

REDUCED PRICES.

For 2-Volt Batteries		REDUCED
TYPE	DESCRIPTION	OLD PRICE PRICE
D.E.R.	General purpose . . .	18/- 14-
D.E.6.	L.F. Amplifier . . .	22/6 18 6
For 4-Volt Batteries		
R.	General purpose . . .	11/- 8-
D.E.3.	General purpose . . .	21/- 16 6
D.E.3.B.	L.F. Amplifier (For test stage) . . .	21/- 16 6
D.E.4.	L.F. Amplifier . . .	26/- 22 6
For 6-Volt Batteries		
R.5.V.	General purpose . . .	11/- 8-
D.E.5.	L.F. Amplifier . . .	30/- 22 6
D.E.5.B.	L.F. Amplifier (For resistance) . . .	30/- 22 6
L.S.5.	L.F. Amplifier . . .	50/- 40-

Sold by
Wireless and Electrical
Dealers, Stores, Etc



Ask for the Valve in the Purple Box!

Advertisement of
The GENERAL ELECTRIC Co., Ltd. The MARCONIPHONE Co., Ltd.
Magnet House, Kingsway, London, W.C. 2 Marconi House, Strand, London W.C. 2

Hull Programme.

6KH 335 M

Week Beginning Sunday, May 17th.

SUNDAY, May 17th.

- 4.0-5.0.—Programme S.B. from London
 5.30-6.0. Hour of Grace. The Station Street
 Protestant Methodist Church.
 Hymn, "Sun of My Soul" (Tune
 Abends") (P.M. Hymnal No. 947).
 Antiphon, "Our Great Redeemer"
 B. E. Nichol
 Address by the President of the Hull Free
 Church, Council, the Rev. T. BULLOCK
 Hymn, "Hark, My Soul" (Tune: "Pi
 prius") (P.M. Hymnal No. 1002)
 6.0-10.45. Programme S.B. from London

MON., May 18th, and WED., May 20th.

- 3.0-3.30. Music relayed from the Majestic
 4.0-4.30. Picture House
 5.30-6.0. WOMEN'S HALF HOUR.
 6.15-6.30. Children's Lot
 6.5-6.0. CHILDREN'S CORNER
 6.20-6.30. Boy Scouts' Talk (Wednesday).
 6.40 onwards.—Programme S.B. from London

TUES., May 19th, SAT., May 22nd.

- 3.0-3.30. Music relayed from the Majestic
 4.0-4.30. Picture House
 5.30-6.0. WOMEN'S HALF HOUR.
 6.15-6.30. Children's Lot
 6.5-6.0. CHILDREN'S CORNER
 6.20-6.30. Boy Scouts' Talk (Tuesday).
 6.40 onwards.—Programme S.B. from London

THURSDAY, May 21st

- 3.0-4.0.—Musical Appreciation by Monica Baints
 with Gramophone Illustrations.
 4.0-4.30.—WOMEN'S HALF HOUR.
 6.15.—Children's Lot.
 6.25-6.0. CHILDREN'S CORNER
 6.40-11.30.—Programme S.B. from London

FRIDAY, May 22nd.

- 3.0-3.30. Music relayed from the Majestic
 4.0-4.30. Picture House
 5.30-6.0. WOMEN'S HALF HOUR.
 6.15-6.30. Children's Lot
 6.5-6.0. CHILDREN'S CORNER
 6.20-6.30. Boy Scouts' Talk (Friday).
 6.40. Local Talk

Song and Recital.

- WALTER C. MEADOWS (Baritone).
 "Hail, Hail, the King" (Tenor)
 ARTHUR W. HAYES (Dickens Recitals).
 THE CHILIAN MALE VOICE
 QUARTET
 8.0 The Quartet
 "The Banks of Alan Water", Cantor (46)
 "Stars of a Summer Night", Hutton (46)
 "Ye Cattle", Seymour Smith
 8.10. Gerald K.
 Recit., "Deeper and Deeper Still"
 Aria, "Waft Her, Angels" } Handel
 "Ely Mayourneen" } Benedict
 8.20. Walter C. Meadows.
 Selected.
 8.30. Arthur W. Hayes
 The Two Wollers }
 Gerald Kaye and Walter C. Meadows }
 8.45. "How Gladly, Dove" } Perry
 "Moon Hath Risen" } Benedict
 "Mun John" } Carr. Cecil Sharp
 9. The Quartet
 "Fair Summer Eve" } Hutton (46)
 "Song of the Pedlar" }
 9.15. Leo Williams (46)
 "Rest, Dearrest, Rest" } Kucken (46)
 "Old Kaye" }
 9.30. "Throb of the Passions Day" Lohr (15)
 "The Jealous Lover" } Quiller (10)
 "The Birds" } Rowley (108)
 9.45. Arthur W. Hayes.
 "Bardell of Pickwick" } Dickens
 9.55. Walter C. Meadows.
 Selected.
 10. The Quartet
 "La Absence" } Dudley Buck (1)
 "This Pleasant Month of May" } Beethoven
 "When Even of Canto Her Shimmer"
 "Round" } Bayley
 10.0-11.0.—Programme S.B. from London

Brown

LOUD SPEAKERS AND HEADPHONES



Typical of the Army on merit.

Chosen by the Army on merit.

WHEN it chooses its equipment, the Army is very particular—nothing can be too good. Years ago it realised the vital importance of looking to its communications in the field. Battles are lost and won on information gained in the front line and sent back to Headquarters. It is essential, therefore, that the Headphones selected should be both dependable and sensitive. The Army are very large users of BROWN A. type Headphones—they have long since been convinced on the many exclusive advantages of the BROWN tuned reed principle.

Broadcast enthusiasts, too, are beginning to appreciate the importance of having at least one pair of these fine, super-sensitive Headphones available for long distance reception. Their use, it is safe to say, will often add hundreds of miles to the range of a Receiving Set. No other Headphones can be so sensitive or so free from distortion because no other can use the famous tuned reed system in conjunction with a conical aluminium diaphragm. And now with the big reduction in price they are even better value than ever. See your Dealer about a pair to-day and appreciate anew the pleasure of long-distance reception.

Reduced Prices:

A-type Phones.

120 ohms	
2,000 ohms	50/-
4,000 ohms	
8,000 ohms	60/-

S. G. Brown, Ltd.,
 Victoria Rd., N. Acton, W.3.

Showrooms:

19, Mortimer Street, W.1.
 15, Moorfields, Liverpool.
 67, High Street, Southampton.



Brown
 Q-type
 Loud
 Speaker

Brown
 H.1 Loud
 Speaker

Brown
 A-type
 Phones

ADVERT. 10.5.21

Reduction in Prices

of all types of

B.T.H. RADIO VALVES

Effective May 6th, 1925

THERE are no better valves in all the world than B.T.H. Valves—and few (if any) as good. The substantial reduction in prices noted below will make the advantage of using B.T.H. Valves even more evident than it was before. They are made in the Mazda Lamp Works, Rugby.

TYPE	CHARACTERISTICS	OLD PRICES	NEW PRICES
GENERAL PURPOSE TYPES			
R	Filament Voltage 4 Volts	11 0	8 0
	Filament Current 0.7 Amp		
	Max. Plate Voltage 100 Volts		
B 3	Filament Voltage 1.8 Volts	18 0	14 0
	Filament Current 0.35 Amp		
	Max. Plate Voltage 80 Volts		
B 5	Filament Voltage 3 Volts	21 0	16 6
	Filament Current 0.08 Amp		
	Max. Plate Voltage 80 Volts		
POWER AMPLIFYING TYPES			
B 4	Filament Voltage 6 Volts	30 0	22 6
	Filament Current 0.25 Amp		
	Max. Plate Voltage 120 Volts		
B 6	Filament Voltage 3 Volts	30 0	22 6
	Filament Current 0.12 Amp		
	Max. Plate Voltage 120 Volts		
B 7	Filament Voltage 6 Volts	32 0	24 6
	Filament Current 0.08 Amp		
	Max. Plate Voltage 120 Volts		

*The prices of Radiola Wireless Receivers and B.T.H. Amplifiers sold complete with valves are also reduced by corresponding amounts.

Advertisement of The British Thomson Houston Co. Ltd



Leeds—Bradford Programme

213 346 M. 310 M.

Week Beginning Sunday, May 17th.

SUNDAY, May 17th

8.15.—Service relayed from Horton Lane (Congregational) Church, Bradford.

Address by the Rev W. PAXTON

MONDAY, May 18th.

21 30-12 50.—Gramophone Records,
2 43-3 45. The Station Tim
5 3) (MIL DREN'S CORNER.
6. O. 4th Men's Letters.
6. 15. "Fence" Corner
6 40-7 40. Programmes S.B. from London.
7 40.—Mr ROBERT E. MEADOWS, "Harmless
Science—(1) Its Nature and Scope
8.0-11 15.—Programmes S.B. from London.

TUESDAY, May 19th

11.30-12.30. ~~Phyllis and the Company~~
2.30-4.30. — Jeanne Freedman and his Orchestra,
replayed from the Theatre Royal Picture
House, Bradford
4.45-6.15. WOMEN'S HALF HOUR
6.45. CHILDREN'S CORNER
8.15. Ch. recs. Levers.
8.45. ~~Phyllis and the Company~~
9.45-11.30. Programme S.B. from London

WEDNESDAY, May 24th

1. 30-19 70. — Gramophone Records.
2. 30-4 30. — Signor Calanani and his Orchestra,
relayed from the Scala Theatre, Leeds.
5 30. — CHILDREN'S CORNER.
0.10. — Children's Letters.
0.15. — "Twins' Corner"
0.40-7 40. — Programme S.B. from London.
7 40. — "On My Anvil," by the Studentsmith.
8.0-11.0. — Programme S.B. from London.

THURSDAY, May 21st.

1. 30-12-30 *Gramophone Records.*
 2. 3-4 *Irma Friedman and her Orchestra*
 3. 4 *MUSICAL HOUR.*
 4. 7-4 *HILL & SINGER.*
 5. 10 *Children's Letters.*
 6. 11 *Poems Corner.*
 7. 12-10-*Programme S.B. from London.*
 8. 13-10-*St. to Corner: "Travels in Russia and*
by Mr. C. Collier.
 9. 10-11-30-*Programme S.B. from London.*

FRIDAY, May 22nd.

11.30-12.30.—Gramophone Records.
 1.30.—Talk to Local Schools.
 4.45-5.0.—Signor Cabanato and his Orchestra.
 5.30.—CHILDREN'S CORNER.
 6.15.—Cl from 4 Letters.
 6.15.—The 1st Letter.
 6.45.—The 2nd Letter.
 7.40.—Mr. H. CROWTHER, F.R.M.S., 1st Lt.
 Yorkshire Ryeways—(2) The Commercial
 York of Leeds and Bradford

8.0 **Memories of Old Yorkshire.**
This evening we are attempting to revive memories of many of the old folk tunes of Yorkshire. To do this we are presenting as chief feature in our programme, two short plays of Yorkshire country life, in dialect, written by Mr. Frank Kidson, M.A., who has also collected and arranged the authentic folk tunes. In order to obtain the right spirit at the outset, "On Ilke's Moor Boht 'At," which might almost be called the National Anthem of Yorkshire will be sung with a chorus. This will be followed by "Job and His Comforters," the first of the plays. The incidental music will consist of Yorkshire Country Dance Tunes, musically arranged by Miss Thomas Johnson. After a short interval. The Elliptical an episode with folk music, will be presented. The episode of Yorkshire, concludes with "In His first A' ween 'Pretty knowers," and "Three Yorkshire Dale Dances."

10.0-11.0. **Programme S.B. from London.**

10.0-11.0.—Protruding S. B. from London.

SATURDAY, MAY 23rd

2.45-3.45.—The Saturday Tea
[30].—CHIL BLKS' CORNER
4.30-4.—John's & Let's
6.15.—"Toons' Corner.
8.40-12.0.—Programme S.B. from London.

Defeat Summer Losses

You want strong signals! Every available pulse of energy must be made the most of in submarine operations.

THE CLIMAX RADIO EARTH. Insulators and Shock Absorbers defeat another loop. CLIMAX means greater strength all the year round.

THE CLARK RADIO EARTH—the eye-in-
front **FOULAN KAYE** Far better than
the old-fashioned water-ski or "gun-type" radio.
Ready to use. Really Good. Maximum efficiency.
World, Approx. 1000. Price \$10.
Florida, Inland Lowland Earth Land, 100, 20

[illegible]

THE CLIMAX INSULATED BLOCK

THE CHINA NORTHING ARMY

[illegible]

The highest possible grade of crystal oil at the lowest possible price

INSIST ON THE NAME "CLIMAX."
REFUSE SUBSTITUTES.

Every Communist product in Hawaii started with the
baked beans in use of loyalty or a
subversive are offered, and, work from within
direct to me, together with P.O. and we will send
the goods to return.

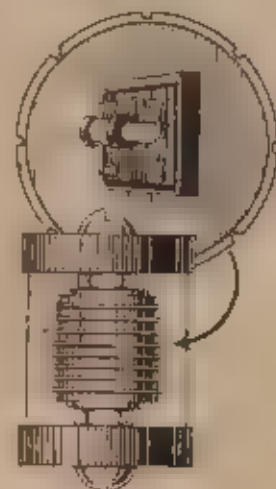
THE

CLIMAX

RADIO

CLIMAX PA
182. Church Str

Telephone
When you want a new crystal

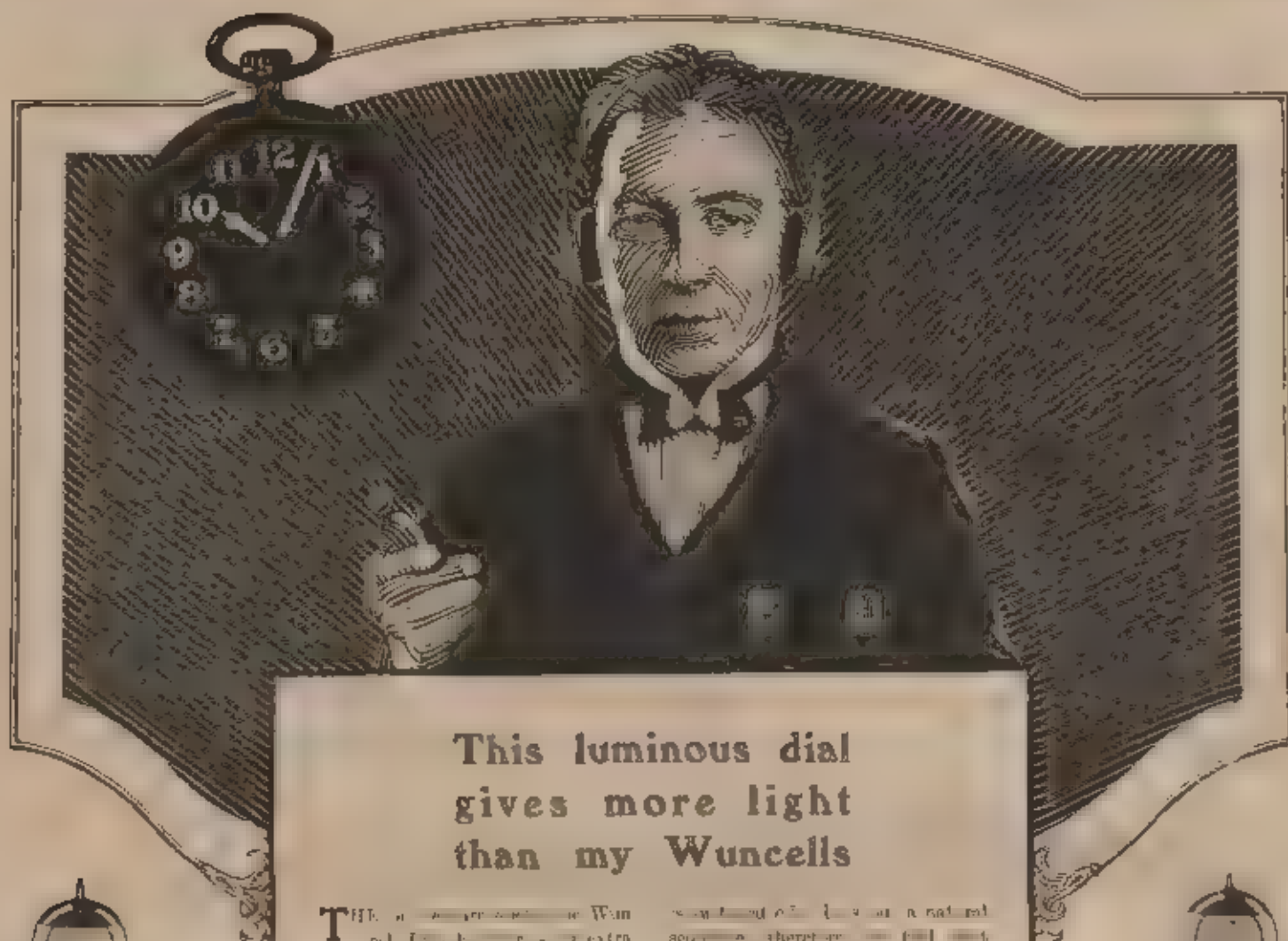


CLIMAX

RADIO

CLIMAX PA
182. Church Str

Telephone
When you want a new crystal



This luminous dial gives more light than my Wuncells

THE Wuncell is a very small valve, but it is a very powerful one. And the secret of its power is to be found in its wonderful design. The Wuncell is a very small valve, but it is a very powerful one. And the secret of its power is to be found in its wonderful design. The Wuncell is a very small valve, but it is a very powerful one. And the secret of its power is to be found in its wonderful design.

Not so the Wuncell. By we did not finish by providing a filament so productive in electron emission that a temperature of only 500 degrees is sufficient. We made it as robust as that used in ordinary bright valves. A filament that will readily withstand all the rough handling to which it is likely to be subjected throughout the whole of its long life.

Yes! you'll like the Wuncell and agree that its introduction provides yet another milestone in the progress of Cossor Valves.

A. O. Cossor, Ltd., Highbury, N. 6.



Wuncell Types W.1 and W.2

W.1 Corresponding to characteristics to the famous Cooper 1.1, and the idea of a full amplifier for use as a Detector or Low Frequency Amplifier.

W.2 With red top (see illustration) for use as a High Frequency Amplifier.

All Wuncell valves supplied with the new non-resisting base.

Technical data:
Filament Voltage, 1.2 to 1.8.
Filament consumption, 3 amps.
110 v. voltage, 20 to 24.

Reduced Prices **14/-**



Wuncell Types W.R.1 and W.R.2

These two valves are identical to a 4000 microampere 500 ohm 100 W. 100 W. 100 W. 100 W. They are suitable for use as a Detector or Low Frequency Amplifier. They are suitable for use as a Detector or Low Frequency Amplifier. They are suitable for use as a Detector or Low Frequency Amplifier.

Reduced Prices **16/-**

— the long life Dull Emitter

Cossor Wuncell



The Greatest Broadcast Artists are "His Master's Voice" Artists

You can enjoy the singing and playing of these famous artists in your *own* home at any time and as often as you wish on "His Master's Voice" Records.

Instrumentalists

SAVOY ORPHEANS
SAVOY HAVANA BAND
(At the Savoy Hotel, London)
DE GROOT (& the Piccadilly Orchestra)
THE R.A.F. BAND
THE 2 L.O. WIRELESS ORCH.
COLDSTREAM GUARDS
VIRTUOSO STRING QUARTET
CATTERALL QUARTET
PADEREWSKI
LAMOND
ISOLDE MENGES
CEDRIC SHARPE
HAROLD SAMUEL
IRENE SCHARER
VIOLET GORDON WOODHOUSE
WILLIAM PRIMROSE
MARJORIE HAYWARD
UNA BOURNE

Vocalists

MELBA
TETRAZZINI
DINE GILLY
FLORENCE AUSTRAL
ELSIE SIDDABY
PHYLLIS LEFT
EDNA THORNTON
NETTIE WALKER
CARMEN HILL
TILOR DAVIES
ROBERT RADFORD
BEN DAVIES
GRESHAM SINGERS
PETER DAWSON
SYDNEY COLTHAM
WALTER GYNNER
GEORGE BAKER
JOHN HENRY

Conductors

SIR EDWARD ELGAR, O.M.
SIR LONDON RONALD
EDWARD GERMAN

Ask your local dealer for Catalogue giving particulars of the many magnificent records made by these artists.



"His Master's Voice"

PORTABLE MODEL

This unique instrument combines genuine portability with a sturdy build and extremely attractive finish.

Light, compact, durable and capable of containing 2 records in lid.

Price £6 : 10 : 0

THE GRAMOPHONE CO., LTD., 363-367 Oxford Street, London, W. 1.

British Empire Exhibition Stand V 901 Music Section, Palace of Industry

Brandes

The name to know in Radio

Grandpa reflects on how fine it is to be quiet and restful, yet still finding a full measure of amusement for the leisure hours. The armchair presses comfortably against the back of his head; his broad shoulders sink luxuriously into its padded depths. Glancing down the stem of his pipe he sees the deep, rich colour of the polished bowl, and just beyond, into his uninterrupted line of vision, comes a glass—and a “finger” of mellow liquid with the thousands of tiny bubbles hurrying to the top. Across his head is the dark, comfortable-looking headband of a Brandes. The *Matched Tone* receivers, clasped gently but firmly to his ears, bring the world and its news; its pleasures and achievements. No need to have it bawled at you across the club smoking room by a choleric ex-colonel. “Great,” he sighs contentedly.

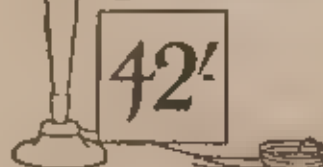
Ask your Dealer for Brandes.

BRANDES LTD., 295, Regent St., London, W.1. Works Slough Bucks

Matched Tone Headphones

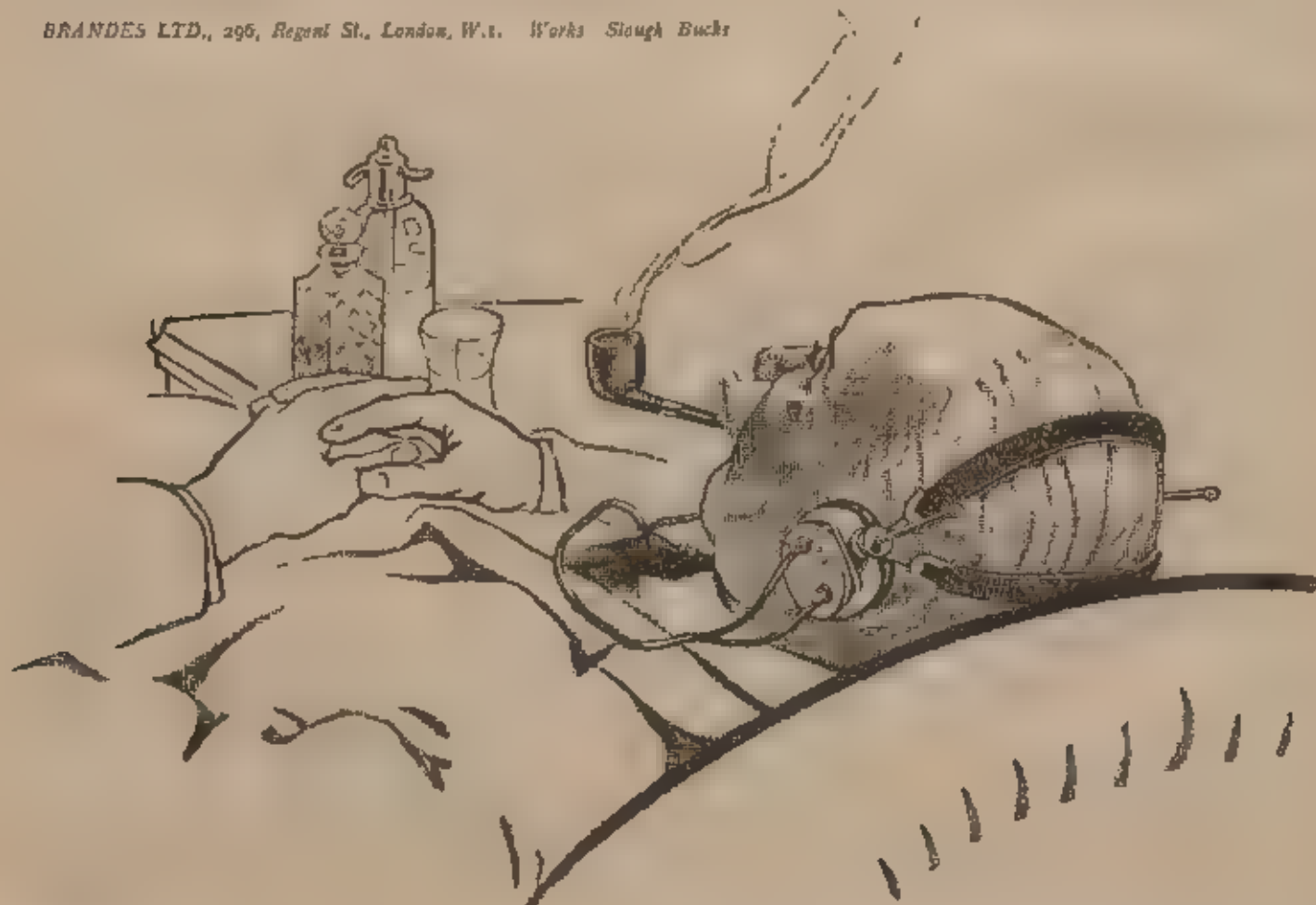


Table-Talker



Test & Manufacture D.E.C. Stamped

As a sound product, every one of our products is guaranteed, enabling you to return them to us at any time if not satisfied. This really means a free trial.





THE REAL MUSIC AT LAST!

Just as an imperfect mirror will give a slight twist to your face or a pane of cheap glass will distort a beautiful view, so wireless often distorts the music. Generally it bleaches the music and takes most of the colour out of it.

This is a fault which has now been cured by the Cosmos Radio Valve Sets. They give you the music as it is in the concert hall, in all its volume and variety. And so it comes about that as you listen to a Cosmos Radio Set at home, the music drives the miracle out of your mind and the wonderful science of the thing is forgotten in its consummate artistry.

HEARING IS BELIEVING.—Before choosing any wireless set, at least hear the Cosmos. Then you will understand why it is called the Musicians' Set.

COSMOS RADIO VALVE SETS

MEYRO-VICK SUPPLIES LTD., 4 CENTRAL BUILDINGS,
WILMINGTON LONDON S.W.1

Proprietors: Metropolitan Electric Co. Limited

28 per cent Less Rain

EVEN LAST YEAR THE RESORTS ON THE EAST COAST HAD, ACCORDING TO OFFICIAL FIGURES 28 PER CENT LESS RAIN THAN OTHER SEASIDE PLACES

EAST ANGLIAN COAST



CROMER

DESCRIBED IN BEAUTIFULLY
ILLUSTRATED INFORMATION
FREE FROM ANY L.N.E.R. OFFICE
OR PASSENGER MANAGER
L.N.E.R. LIVERPOOL STREET
STATION, LONDON, E.C.2 OR YORK.

*The Drier Side of Britain
served by the
London & North Eastern Railway.*

The Perfect Battery for Wireless Work

ASK YOUR
DEALER
FOR



FULLER PLATE TYPE BATTERIES IN EBONITE CASES.

These accumulators are thoroughly reliable and well constructed units, of which many thousands have been supplied for radio work. The ebonite cases are strong and fire-proof non-corroding terminals are fitted.

We manufacture Wireless Batteries in all types including L.T. and H.T. Block Batteries, Sparta L.T. and H.T. Dry Batteries, Inert Cells, etc., etc.

Stocked by all Good Dealers

FULLER'S UNITED ELECTRIC WORKS, LTD.,
Chadwell Heath, Essex.

Telephone: Ilford 1250

London Depot: 174, Tottenham Court Road
London, W.1.

**Get a FULLER'S
—you get the best.**



Distortion overcome.

WE set out to abolish loud speaker distortion and poor reproductionand succeeded wonderfully well. In the Ericsson Super-tone we evolved a producer of exquisite melody emulated by many surpassed by none. Agents everywhere. 75/-.

The British L.M. Ericsson Mfg. Co., Ltd., 67/73, KINGSWAY, LONDON, W.C.2.

Ericsson
SUPER TONE
LOUD SPEAKER

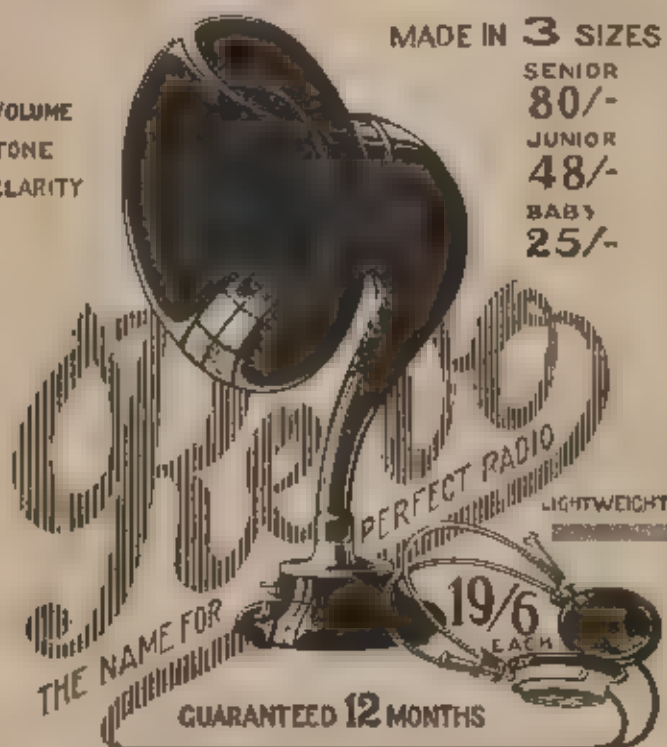
THE LOUD SPEAKERS

WITH THE FAMOUS NAME BEHIND THEM

MADE IN 3 SIZES

VOLUME
TONE
CLARITY

SENIOR
80/-
JUNIOR
48/-
BABY
25/-



IF UNOBTAINABLE LOCALLY APPLY DIRECT TO
W. RELESS DEPARTMENT THE CABLE ACCESSORIES CO. LTD. TIPTON STAFFS

EVERYTHING RIGHT.



With FLUXITE it is an
easy job to
work out your soldering
problems.
Soldering is a
common task in
many trades and
industries.
It is a job which
can be done
easily and
quickly with
FLUXITE.

FLUXITE is a
soldering compound
which is used
in many trades
and industries.
It is a job which
can be done
easily and
quickly with
FLUXITE.

FLUXITE SOLDERING

FLUXITE
SIMPLIFIES SOLDERING

FLUXITE
SIMPLIFIES SOLDERING

FLUXITE LTD. (Dept. 328) West Lane
Works, Rotherhithe, S.E.16.



ANOTHER USE FOR FLUXITE
HARDENING TOOLS & CASE HARDENING
ASK FOR LEAFLET ON HARDENING
METHODS.

Stoke-on-Trent Programme.

6ST 306 M.

Week Beginning Sunday, May 17th.

SUNDAY, May 17th.

4.0-5.0.—Programme S.B. from London
5.30-6.0.—Religious Service from the Studio,
Address by the Very Rev. Canon
N. N. N. St. Mary-with-Angels and St
at the Church
6.30-7.45.—Programme S.B. from London

MONDAY, May 18th, WEDNESDAY, May 20th,
and SATURDAY, May 23rd.

3.30-4.30.—The Majestic Cinema Orchestra
Musical Director, Thomas Lecker
5.0.—Children's Letters
5.0-6.0.—CHILDREN'S CORNER
6.40-7.40.—Programme S.B. from London
"Spanish Folk" by Mr. R. B. Greatbach,
Fellow of the Institute of Linguists
7.40.—An Appeal by Sir FRANCIS JOSEPH
on behalf of the North Staffordshire
Infirmary (Wednesday).
8.0 onwards.—Programme S.B. from London.

TUESDAY, May 19th.

12.30-1.30.—Midday Concert
1.30-4.30.—Gramophone Lecture Recital by
Mona Bantz
5.0.—Children's Letters
5.5-6.0.—CHILDREN'S CORNER
6.40-11.30.—Programme S.B. from London.

THURSDAY, May 21st.

3.30-4.30.—Gramophone Records of the Week
5.0.—Children's Letters
5.5-6.0.—CHILDREN'S CORNER
6.10-11.30.—Programme S.B. from London.

FRIDAY, May 22nd.

12.30-1.30.—Midday Concert
3.0-3.30.—Tea Concert to Schools The Rev
D. H. C. R. "Winchester School"
3.30-4.30.—The Majestic Cinema Orchestra
5.0.—Children's Letters
5.5-6.0.—CHILDREN'S CORNER
6.40-7.40.—Programme S.B. from London
7.40.—Station Topics.

Operatic Excerpts

with
CHAMBER ORCHESTRA.
LYDIA STEAFEL (Soprano).
BLANCHE NAPIER (Contralto).
FRANK EDGE (Tenor).
OCCIL COOPER (Baritone).

8.0. Overture, "Mirella" Gounod (0)
Orchestra.
Overture, "Tancredi" Rossini 3-
Lydia Steafel and Frank Edge.
Miserere Scena ("Il Trovatore") Verdi
Cecil Cooper.
"Even Bravest Heart" ("Faust")
Gounod (15).
"Vile Race of Courtiers" ("Rigoletto")
Verdi (50)
Blanche Napier.
"O Love, From Thy Power" ("Samson
and Delilah") Saint-Saens
"Habanera" ("Carmen") Bizet (44)
Orchestra.
"Réverie au Bord de la Mer" Duketter
Frank Edge.
"It Is a Charming Girl I Love" ("The
Lily of Klammy") Benedetti
"Drinking Song" ("Paritan's Daughter")
Balfé
Lydia Steafel.
"The Willow Song" Verdi (56)
"The Prayer" ("La Tosca")
Puccini (50)
10.0-10.30.—Programme S.B. from London.
10.30. Quartet
"Maritana," Act II, Scene 1..... Wallace
11.0.—Close down.

Swansea Programme.

5SX 482 M

Week Beginning Sunday, May 17th.

SUNDAY, May 17th

4.0-5.0.—Programme S.B. from Cardiff
5.40-6.0.—Service relayed from St. Mary's
Parish Church, with Address by the Rev
Canon WILSON, M.A.
6.0-10.55.—Programme S.B. from Cardiff.

MONDAY, May 18th.

3.0-4.0.—The Castle Cinema Orchestra, relayed
from the Castle Cinema. Musical Director
Jack Arnold.
5.0. WOMEN'S TOPICS
5.15.—CHILDREN'S CORNER
5.45-6.0.—Children's Letters
6.40.—Mr. GUY POCOCK S.B. from Cardiff
7.0-11.30.—Programme S.B. from London
11.35-11.55.—EXPERIMENTAL TRANS-
MISSION. THE STATION TRIO.

TUESDAY, May 19th.

3.0-4.0.—New Gramophone Records.
5.15.—CHILDREN'S CORNER
5.45-6.0.—Children's Letters
6.40-7.40.—Programme S.B. from London.
7.40.—Programme S.B. from Cardiff.
8.0-11.30.—Programme S.B. from London.

WEDNESDAY, May 20th.

3.0-4.0.—The Castle Cinema Orchestra.
5.0. WOMEN'S TOPICS
5.15.—CHILDREN'S CORNER
5.45-6.0.—Children's Letters
6.40-11.0.—Programme S.B. from London.

THURSDAY, May 21st.

3.0-4.0.—Light Music
5.15.—CHILDREN'S CORNER
5.45-6.0.—Children's Letters
6.40-7.40.—Programme S.B. from London
7.40.—Programme S.B. from Cardiff
8.0-11.30.—Programme S.B. from London.

FRIDAY, May 22nd.

3.0-4.30.—The Castle Cinema Orchestra
5.0-5.5. WOMEN'S TOPICS
5.15.—CHILDREN'S CORNER
5.45-6.0.—Children's Letters
6.40-7.40.—Programme S.B. from London.
7.40.—Programme S.B. from Cardiff
MADGE DAVIES (Contralto).
TOM HOWELL (Boy Soprano).
J. W. BARLOW (Piano).
GLADYS HAYES (Violon)
EDGAR WILLIAMS (Cello).
T. D. JON S. (S. Piano)

8.0. The Trio
Gipsy Suite German (46)
8.15. The Trio
Charming Circle German (40)
Ynys y Plant E. T. Davies
"I Passed By Your Window" Braht (26)
8.25. The Trio
Suite on Breton Folk Songs... Jean Huré
8.35. Madge Davies.
Spring Songs Mackenzie (46)
8.45. The Trio
4th Grand Trio Joachim Raff
8.15. The Trio
Two Songs of the Welsh Mountains
W. S. Gwynne Williams (16)
"Eos Lais" Songs of Wales
"Nant y Mynydd" W. S. Gwynne Williams
8.30. The Trio
Waltzer-Marchen Ed. Schütz (41)
8.40. Madge Davies.
"Did You Ever?" Stanford (58)
"Nyman and Fawn" Benberg (56)
"Lullaby" Cyril Scott (25)
9.50. The Trio
Gavotte in D Rouman
Trio C. Gurlitt (5)
10.0-10.30.—Programme S.B. from London
10.30. PIANOFORTE RECITAL.
T. D. Jones.
11.0.—Close down.

SATURDAY, May 23rd

3.0-4.0.—The Castle Cinema Orchestra.
5.0.—Children's Corner
5.45-6.0.—Children's Letters
6.40-7.40.—Programme S.B. from London.
7.40-12.0.—Programme S.B. from Cardiff.



A Chemnitz
COLOURGRAVURE

AFTER THE FAMOUS PAINTING BY HENRY H. PARKER

"GOLDEN EVE"

AN ART GIFT
FOR PICTURE-LOVING READERS.

For the cost of postage and packing only

This beautiful picture of English countryside
has been REPRODUCED IN ITS ORIGINAL
COLOURS and selected as a Special Gift for
the purpose of introducing our Fine Art Publica-
tions to those of our readers to whom they are
unknown. It is produced on fine quality plate
paper, measuring 29 by 21 inches.

Copyright

Produced in colours



"GOLDEN EVE."

By Henry H. Parker.

SIMPLY FILL UP THE COUPON

below and send it to the Secretary, The Artistic
Photographic Co. Ltd., Oxford Fine Art Gallery,
49, Baker Street, London, W.1 (a firm established
44 years and enjoying Royal Patronage), with P.O.
for 6d. (or sevenpence in stamps) to cover the actual
cost of postage and packing, on receipt of which
the Colourgravure will be carefully packed and
despatched to your home.

This offer is strictly limited to
ONE Picture to each applicant.

THE "DAILY MIRROR" says

"A triumph of colour printing has been achieved by the
Artistic Photographic Co. Ltd."

COUPON For FREE COLOURGRAVURE, "GOLDEN EVE."

To the Secretary,
The Artistic Photographic Co. Ltd.,
Oxford Fine Art Gallery,
49, Baker Street, London, W.1.
Sir—I accept your offer and enclose P.O. order for
sevenpence in stamps) to defray cost of Postage and Packing.
Please send picture together with particulars of your other
Fine Art Reproductions.

Name

Address

.....

.....

.....

DO NOT FAIL TO FILL IN YOUR NAME AND
ADDRESS AND SEND AS SOON AS POSSIBLE.



"Oh for a Sunbeam Light Roadster"

Sunbeam riders are the envy of all their cycling friends who do not themselves possess the world's best in bicycles. No wonder, for it is a magnificent machine. The Sunbeam Light Roadster, with fixed wheel, front brake and the famous Little Oil Bath, weighs only 28lbs. For speed, easy running, perfect protection from dust and grit, and sound construction throughout, there is nothing on the road to equal it.

The Light Roadster is, of course, only one of the famous Sunbeam models. Whatever Sunbeam you choose you can rest assured that you have the best mount that money can buy.

The Sunbeam Bicycle is not expensive. It lasts a lifetime and costs nothing for repairs. You can buy one for 15 guineas. Why not have it in time for Whitsun?

SUNBEAM BICYCLE

The SUNBEAM MOTOR CYCLE with patent oil-bath, enclosed chain drive and all-black weatherproofed finish, is the world's best Motor Cycle. Numerous records, under the most trying conditions of time, roads, distances and climate, prove that for speed and reliability "you cannot beat a Sunbeam."

When writing please mention whether Cycle or Motor Cycle Catalogue required.

JOHN MARSTON, Ltd., Dept. Sunbeamland, Wolverhampton.
London Showrooms: 57, Holborn Viaduct, E.C.1, & 157 & 158, Sloane Street, S.W.1.

THE SYMBOL OF EFFICIENCY.

The name

EFESCAPHONE

is a wireless receiving set, efficient, and a guarantee of perfect reproduction. With an Efescaphone, the broadcast programme becomes a real entertainment, and the Efescaphone is so simple to operate that the novice can do so and yet possess sufficient flexibility to appeal to the experienced operator. There are Efescaphone sets from £2 8s. complete—ask your Wireless Dealer or Electrician.

These products are sold by all good Wireless dealers, stores and Electricians—ask for a free demonstration.

WRITE FOR CATALOGUE 522/7
IT IS FREE & FULL OF INTEREST

WHOLESALE ONLY. **FALK, STADELMANN & CO. LTD.**
Efesca Electrical Works.
85-85-87, FARRINGTON ROAD, LONDON, E.C.1.

Use Efesca Headphones
and Puravox Loud Speaker



DE GROOT'S ORCHESTRA

Will Power

ONE of the most popular features in the broadcast programmes is the Sunday Evening transmission from the Piccadilly Hotel of De Groot's orchestral concerts.

To be able to enjoy in your own home the full beauty of music played under so capable a baton demands a wireless receiver of faultless performance and free from all mechanical distortion. It is significant that in the Piccadilly Hotel—where good music is obviously appreciated—A.J.S. Receivers and Loud Speakers are permanently installed.

A.J.S.

LOUD SPEAKER

Accurate proportions and non-resonant horns, giving correct acoustic properties and ensuring true reproduction. Utmost volume with complete absence of distortion. Specially wound to a correct impedance for music or speech, the A.J.S. does not require a stepdown transformer, and may be used wherever a high resistance is required. Finished to match the shade of your furniture. Price, with Metal Horn and electrically-plated fittings, £4 15 0. With Oak or Mahogany Horn and electrically-plated fittings, £5 10 0.

Write for Illustrated List—or ask the nearest A.J.S. dealer to show these and other instruments including the standard 2, 3, and 4-valve Receivers, the A.J.S. "Unitop" and "Pedestal" Cabinets.



A. J. STEVENS & Co. (1914), LTD.
WIRELESS BRANCH,
WOLVERHAMPTON.

Phone: 1100. Wireless Call Sign: 1RI.
Grams: Reception, Wolverhampton.



HOLIDAYS Afloat
NORFOLK BROADS

BETTER THAN THE BEACH

quiet old-world villages, will enchant you. They are 120 miles from London, and consist of 200 miles of safe inland rivers and lakes, situated between Cammer, Lowestoft, and Norwich. You have from us for a week or longer a fully furnished wherry, yacht, or motorboat, which becomes your floating home, moving when and where you wish, inland, not on the sea. We can supply an attendant to manage the boat and do all cooking. You only have to enjoy yourself. The cost, including boat, food, etc., averages £4 per head per week.

Send to-day 2/- postage only for 100-page booklet containing details of 300 yachts, wherries, motor-boats, houseboats, etc., and also a list of "How to Enjoy the Norfolk Broads." All necessary costs are included in this booklet.

BLAKE'S LTD. 19 Ardenland House, 22 Newgate Street, LONDON, E.C.1

(Sole Representatives to all Owners)

Train Services, fares and other information from any L.N.E.R. or L.M.S. Enquiry Office

YOUR HOLIDAY

THIS year try the holiday that is different. Explore new country and enjoy healthy, restful change, free from ordinary routine.

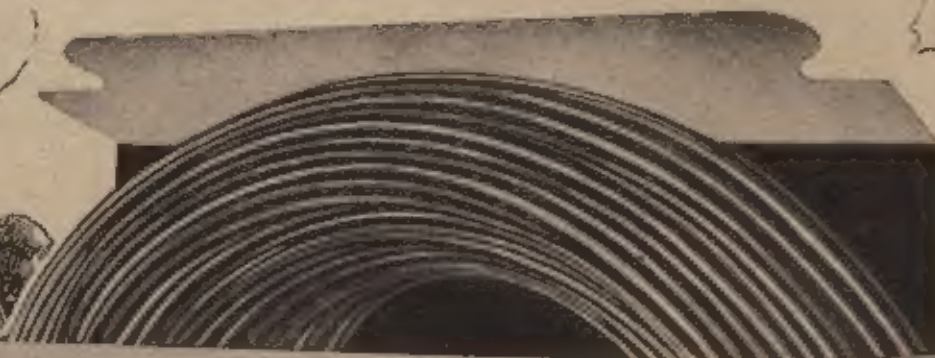
THE NORFOLK BROADS. with their natural beauties and 120 miles from London, and consist of 200 miles of safe inland rivers and lakes, situated between Cammer, Lowestoft, and Norwich. You have from us for a week or longer a fully furnished wherry, yacht, or motorboat, which becomes your floating home, moving when and where you wish, inland, not on the sea. We can supply an attendant to manage the boat and do all cooking. You only have to enjoy yourself. The cost, including boat, food, etc., averages £4 per head per week.

Romping Through Life

Life is one that should be enjoyed in every hour. There is no time to be lost. Give your youngsters a Fairycycle—the first for that was made to bring joy and adventure to the lives of little people.

It is a sturdy, light, and easy to use, and is made of 24" and 26" and 28" and 30" and 32" and 34" and 36" and 38" and 40" and 42" and 44" and 46" and 48" and 50" and 52" and 54" and 56" and 58" and 60" and 62" and 64" and 66" and 68" and 70" and 72" and 74" and 76" and 78" and 80" and 82" and 84" and 86" and 88" and 90" and 92" and 94" and 96" and 98" and 100" and 102" and 104" and 106" and 108" and 110" and 112" and 114" and 116" and 118" and 120" and 122" and 124" and 126" and 128" and 130" and 132" and 134" and 136" and 138" and 140" and 142" and 144" and 146" and 148" and 150" and 152" and 154" and 156" and 158" and 160" and 162" and 164" and 166" and 168" and 170" and 172" and 174" and 176" and 178" and 180" and 182" and 184" and 186" and 188" and 190" and 192" and 194" and 196" and 198" and 200" and 202" and 204" and 206" and 208" and 210" and 212" and 214" and 216" and 218" and 220" and 222" and 224" and 226" and 228" and 230" and 232" and 234" and 236" and 238" and 240" and 242" and 244" and 246" and 248" and 250" and 252" and 254" and 256" and 258" and 260" and 262" and 264" and 266" and 268" and 270" and 272" and 274" and 276" and 278" and 280" and 282" and 284" and 286" and 288" and 290" and 292" and 294" and 296" and 298" and 300" and 302" and 304" and 306" and 308" and 310" and 312" and 314" and 316" and 318" and 320" and 322" and 324" and 326" and 328" and 330" and 332" and 334" and 336" and 338" and 340" and 342" and 344" and 346" and 348" and 350" and 352" and 354" and 356" and 358" and 360" and 362" and 364" and 366" and 368" and 370" and 372" and 374" and 376" and 378" and 380" and 382" and 384" and 386" and 388" and 390" and 392" and 394" and 396" and 398" and 400" and 402" and 404" and 406" and 408" and 410" and 412" and 414" and 416" and 418" and 420" and 422" and 424" and 426" and 428" and 430" and 432" and 434" and 436" and 438" and 440" and 442" and 444" and 446" and 448" and 450" and 452" and 454" and 456" and 458" and 460" and 462" and 464" and 466" and 468" and 470" and 472" and 474" and 476" and 478" and 480" and 482" and 484" and 486" and 488" and 490" and 492" and 494" and 496" and 498" and 500" and 502" and 504" and 506" and 508" and 510" and 512" and 514" and 516" and 518" and 520" and 522" and 524" and 526" and 528" and 530" and 532" and 534" and 536" and 538" and 540" and 542" and 544" and 546" and 548" and 550" and 552" and 554" and 556" and 558" and 560" and 562" and 564" and 566" and 568" and 570" and 572" and 574" and 576" and 578" and 580" and 582" and 584" and 586" and 588" and 590" and 592" and 594" and 596" and 598" and 600" and 602" and 604" and 606" and 608" and 610" and 612" and 614" and 616" and 618" and 620" and 622" and 624" and 626" and 628" and 630" and 632" and 634" and 636" and 638" and 640" and 642" and 644" and 646" and 648" and 650" and 652" and 654" and 656" and 658" and 660" and 662" and 664" and 666" and 668" and 670" and 672" and 674" and 676" and 678" and 680" and 682" and 684" and 686" and 688" and 690" and 692" and 694" and 696" and 698" and 700" and 702" and 704" and 706" and 708" and 710" and 712" and 714" and 716" and 718" and 720" and 722" and 724" and 726" and 728" and 730" and 732" and 734" and 736" and 738" and 740" and 742" and 744" and 746" and 748" and 750" and 752" and 754" and 756" and 758" and 760" and 762" and 764" and 766" and 768" and 770" and 772" and 774" and 776" and 778" and 780" and 782" and 784" and 786" and 788" and 790" and 792" and 794" and 796" and 798" and 800" and 802" and 804" and 806" and 808" and 810" and 812" and 814" and 816" and 818" and 820" and 822" and 824" and 826" and 828" and 830" and 832" and 834" and 836" and 838" and 840" and 842" and 844" and 846" and 848" and 850" and 852" and 854" and 856" and 858" and 860" and 862" and 864" and 866" and 868" and 870" and 872" and 874" and 876" and 878" and 880" and 882" and 884" and 886" and 888" and 890" and 892" and 894" and 896" and 898" and 900" and 902" and 904" and 906" and 908" and 910" and 912" and 914" and 916" and 918" and 920" and 922" and 924" and 926" and 928" and 930" and 932" and 934" and 936" and 938" and 940" and 942" and 944" and 946" and 948" and 950" and 952" and 954" and 956" and 958" and 960" and 962" and 964" and 966" and 968" and 970" and 972" and 974" and 976" and 978" and 980" and 982" and 984" and 986" and 988" and 990" and 992" and 994" and 996" and 998" and 1000" and 1002" and 1004" and 1006" and 1008" and 1010" and 1012" and 1014" and 1016" and 1018" and 1020" and 1022" and 1024" and 1026" and 1028" and 1030" and 1032" and 1034" and 1036" and 1038" and 1040" and 1042" and 1044" and 1046" and 1048" and 1050" and 1052" and 1054" and 1056" and 1058" and 1060" and 1062" and 1064" and 1066" and 1068" and 1070" and 1072" and 1074" and 1076" and 1078" and 1080" and 1082" and 1084" and 1086" and 1088" and 1090" and 1092" and 1094" and 1096" and 1098" and 1100" and 1102" and 1104" and 1106" and 1108" and 1110" and 1112" and 1114" and 1116" and 1118" and 1120" and 1122" and 1124" and 1126" and 1128" and 1130" and 1132" and 1134" and 1136" and 1138" and 1140" and 1142" and 1144" and 1146" and 1148" and 1150" and 1152" and 1154" and 1156" and 1158" and 1160" and 1162" and 1164" and 1166" and 1168" and 1170" and 1172" and 1174" and 1176" and 1178" and 1180" and 1182" and 1184" and 1186" and 1188" and 1190" and 1192" and 1194" and 1196" and 1198" and 1200" and 1202" and 1204" and 1206" and 1208" and 1210" and 1212" and 1214" and 1216" and 1218" and 1220" and 1222" and 1224" and 1226" and 1228" and 1230" and 1232" and 1234" and 1236" and 1238" and 1240" and 1242" and 1244" and 1246" and 1248" and 1250" and 1252" and 1254" and 1256" and 1258" and 1260" and 1262" and 1264" and 1266" and 1268" and 1270" and 1272" and 1274" and 1276" and 1278" and 1280" and 1282" and 1284" and 1286" and 1288" and 1290" and 1292" and 1294" and 1296" and 1298" and 1300" and 1302" and 1304" and 1306" and 1308" and 1310" and 1312" and 1314" and 1316" and 1318" and 1320" and 1322" and 1324" and 1326" and 1328" and 1330" and 1332" and 1334" and 1336" and 1338" and 1340" and 1342" and 1344" and 1346" and 1348" and 1350" and 1352" and 1354" and 1356" and 1358" and 1360" and 1362" and 1364" and 1366" and 1368" and 1370" and 1372" and 1374" and 1376" and 1378" and 1380" and 1382" and 1384" and 1386" and 1388" and 1390" and 1392" and 1394" and 1396" and 1398" and 1400" and 1402" and 1404" and 1406" and 1408" and 1410" and 1412" and 1414" and 1416" and 1418" and 1420" and 1422" and 1424" and 1426" and 1428" and 1430" and 1432" and 1434" and 1436" and 1438" and 1440" and 1442" and 1444" and 1446" and 1448" and 1450" and 1452" and 1454" and 1456" and 1458" and 1460" and 1462" and 1464" and 1466" and 1468" and 1470" and 1472" and 1474" and 1476" and 1478" and 1480" and 1482" and 1484" and 1486" and 1488" and 1490" and 1492" and 1494" and 1496" and 1498" and 1500" and 1502" and 1504" and 1506" and 1508" and 1510" and 1512" and 1514" and 1516" and 1518" and 1520" and 1522" and 1524" and 1526" and 1528" and 1530" and 1532" and 1534" and 1536" and 1538" and 1540" and 1542" and 1544" and 1546" and 1548" and 1550" and 1552" and 1554" and 1556" and 1558" and 1560" and 1562" and 1564" and 1566" and 1568" and 1570" and 1572" and 1574" and 1576" and 1578" and 1580" and 1582" and 1584" and 1586" and 1588" and 1590" and 1592" and 1594" and 1596" and 1598" and 1600" and 1602" and 1604" and 1606" and 1608" and 1610" and 1612" and 1614" and 1616" and 1618" and 1620" and 1622" and 1624" and 1626" and 1628" and 1630" and 1632" and 1634" and 1636" and 1638" and 1640" and 1642" and 1644" and 1646" and 1648" and 1650" and 1652" and 1654" and 1656" and 1658" and 1660" and 1662" and 1664" and 1666" and 1668" and 1670" and 1672" and 1674" and 1676" and 1678" and 1680" and 1682" and 1684" and 1686" and 1688" and 1690" and 1692" and 1694" and 1696" and 1698" and 1700" and 1702" and 1704" and 1706" and 1708" and 1710" and 1712" and 1714" and 1716" and 1718" and 1720" and 1722" and 1724" and 1726" and 1728" and 1730" and 1732" and 1734" and 1736" and 1738" and 1740" and 1742" and 1744" and 1746" and 1748" and 1750" and 1752" and 1754" and 1756" and 1758" and 1760" and 1762" and 1764" and 1766" and 1768" and 1770" and 1772" and 1774" and 1776" and 1778" and 1780" and 1782" and 1784" and 1786" and 1788" and 1790" and 1792" and 1794" and 1796" and 1798" and 1800" and 1802" and 1804" and 1806" and 1808" and 1810" and 1812" and 1814" and 1816" and 1818" and 1820" and 1822" and 1824" and 1826" and 1828" and 1830" and 1832" and 1834" and 1836" and 1838" and 1840" and 1842" and 1844" and 1846" and 1848" and 1850" and 1852" and 1854" and 1856" and 1858" and 1860" and 1862" and 1864" and 1866" and 1868" and 1870" and 1872" and 1874" and 1876" and 1878" and 1880" and 1882" and 1884" and 1886" and 1888" and 1890" and 1892" and 1894" and 1896" and 1898" and 1900" and 1902" and 1904" and 1906" and 1908" and 1910" and 1912" and 1914" and 1916" and 1918" and 1920" and 1922" and 1924" and 1926" and 1928" and 1930" and 1932" and 1934" and 1936" and 1938" and 1940" and 1942" and 1944" and 1946" and 1948" and 1950" and 1952" and 1954" and 1956" and 1958" and 1960" and 1962" and 1964" and 1966" and 1968" and 1970" and 1972" and 1974" and 1976" and 1978" and 1980" and 1982" and 1984" and 1986" and 1988" and 1990" and 1992" and 1994" and 1996" and 1998" and 2000" and 2002" and 2004" and 2006" and 2008" and 2010" and 2012" and 2014" and 2016" and 2018" and 2020" and 2022" and 2024" and 2026" and 2028" and 2030" and 2032" and 2034" and 2036" and 2038" and 2040" and 2042" and 2044" and 2046" and 2048" and 2050" and 2052" and 2054" and 2056" and 2058" and 2060" and 2062" and 2064" and 2066" and 2068" and 2070" and 2072" and 2074" and 2076" and 2078" and 2080" and 2082" and 2084" and 2086" and 2088" and 2090" and 2092" and 2094" and 2096" and 2098" and 2100" and 2102" and 2104" and 2106" and 2108" and 2110" and 2112" and 2114" and 2116" and 2118" and 2120" and 2122" and 2124" and 2126" and 2128" and 2130" and 2132" and 2134" and 2136" and 2138" and 2140" and 2142" and 2144" and 2146" and 2148" and 2150" and 2152" and 2154" and 2156" and 2158" and 2160" and 2162" and 2164" and 2166" and 2168" and 2170" and 2172" and 2174" and 2176" and 2178" and 2180" and 2182" and 2184" and 2186" and 2188" and 2190" and 2192" and 2194" and 2196" and 2198" and 2200" and 2202" and 2204" and 2206" and 2208" and 2210" and 2212" and 2214" and 2216" and 2218" and 2220" and 2222" and 2224" and 2226" and 2228" and 2230" and 2232" and 2234" and 2236" and 2238" and 2240" and 2242" and 2244" and 2246" and 2248" and 2250" and 2252" and 2254" and 2256" and 2258" and 2260" and 2262" and 2264" and 2266" and 2268" and 2270" and 2272" and 2274" and 2276" and 2278" and 2280" and 2282" and 2284" and 2286" and 2288" and 2290" and 2292" and 2294" and 2296" and 2298" and 2300" and 2302" and 2304" and 2306" and 2308" and 2310" and 2312" and 2314" and 2316" and 2318" and 2320" and 2322" and 2324" and 2326" and 2328" and 2330" and 2332" and 2334" and 2336" and 2338" and 2340" and 2342" and 2344" and 2346" and 2348" and 2350" and 2352" and 2354" and 2356" and 2358" and 2360" and 2362" and 2364" and 2366" and 2368" and 2370" and 2372" and 2374" and 2376" and 2378" and 2380" and 2382" and 2384" and 2386" and 2388" and 2390" and 2392" and 2394" and 2396" and 2398" and 2400" and 2402" and 2404" and 2406" and 2408" and 2410" and 2412" and 2414" and 2416" and 2418" and 2420" and 2422" and 2424" and 2426" and 2428" and 2430" and 2432" and 2434" and 2436" and 2438" and 2440" and 2442" and 2444" and 2446" and 2448" and 2450" and 2452" and 2454" and 2456" and 2458" and 2460" and 2462" and 2464" and 2466" and 2468" and 2470" and 2472" and 2474" and 2476" and 2478" and 2480" and 2482" and 2484" and 2486" and 2488" and 2490" and 2492" and 2494" and 2496" and 2498" and 2500" and 2502" and 2504" and 2506" and 2508" and 2510" and 2512" and 2514" and 2516" and 2518" and 2520" and 2522" and 2524" and 2526" and 2528" and 2530" and 2532" and 2534" and 2536" and 2538" and 2540" and 2542" and 2544" and 2546" and 2548" and 2550" and 2552" and 2554" and 2556" and 2558" and 2560" and 2562" and 2564" and 2566" and 2568" and 2570" and 2572" and 2574" and 2576" and 2578" and 2580" and 2582" and 2584" and 2586" and 2588" and 2590" and 2592" and 2594" and 2596" and 2598" and 2600" and 2602" and 2604" and 2606" and 2608" and 2610" and 2612" and 2614" and 2616" and 2618" and 2620" and 2622" and 2624" and 2626" and 2628" and 2630" and 2632" and 2634" and 2636" and 2638" and 2640" and 2642" and 2644" and 2646" and 2648" and 2650" and 2652" and 2654" and 2656" and 2658" and 2660" and 2662" and 2664" and 2666" and 2668" and 2670" and 2672" and 2674" and 2676" and 2678" and 2680" and 2682" and 2684" and 2686" and 2688" and 2690" and 2692" and 2694" and 2696" and 2698" and 2700" and 2702" and 2704" and 2706" and 2708" and 2710" and 2712" and 2714" and 2716" and 2718" and 2720" and 2722" and 2724" and 2726" and 2728" and 2730" and 2732" and 2734" and 2736" and 2738" and 2740" and 2742" and 2744" and 2746" and 2748" and 2750" and 2752" and 2754" and 2756" and 2758" and 2760" and 2762" and 2764" and 2766" and 2768" and 2770" and 2772" and 2774" and 2776" and 2778" and 2780" and 2782" and 2784" and 2786" and 2788" and 2790" and 2792" and 2794" and 2796" and 2798" and 2800" and 2802" and 2804" and 2806" and 2808" and 2810" and 2812" and 2814" and 2816" and 2818" and 2820" and 2822" and 2824" and 2826" and 2828" and 2830" and 2832" and 2834" and 2836" and 2838" and 2840" and 2842" and 2844" and 2846" and 2848" and 2850" and 2852" and 2854" and 2856" and 2858" and 2860" and 2862" and 2864" and 2866" and 2868" and 2870" and 2872" and 2874" and 2876" and 2878" and 2880" and 2882" and 2884" and 2886" and 2888" and 2890" and 2892" and 2894" and 2896" and 2898" and 2900" and 2902" and 2904" and 2906" and 2908" and 2910" and 2912" and 2914" and 2916" and 2918" and 2920" and 2922" and 2924" and 2926" and 2928" and 2930" and 2932" and 2934" and 2936" and 2938" and 2940" and 2942" and 2944" and 2946" and 2948" and 2950" and 2952" and 2954" and 2956" and 2958" and 2960" and 2962" and 2964" and 2966" and 2968" and 2970" and 2972" and 2974" and 2976" and 2978" and 2980" and 2982" and 2984" and 2986" and 2988" and 2990" and 2992" and 2994" and 2996" and 2998" and 3000" and 3002" and 3004" and 3006" and 3008" and 3010" and 3012" and 3014" and 3016" and 3018" and 3020" and 3022" and 3024" and 3026" and 3028" and 3030" and 3032" and 3034" and 3036" and 3038" and 3040" and 3042" and 3044" and 3046" and 3048" and 3050" and 3052" and 3054" and 3056" and 3058" and 3060" and 3062" and 3064" and 3066" and 3068" and 3070" and 3072" and 3074" and 3076" and 3078" and 3080" and 3082" and 3084" and 3086" and 3088" and 3090" and 3092" and 3094" and 3096" and 3098" and 3100" and 3102" and 3104" and 3106" and 3108" and 3110" and 3112" and 3114" and 3116" and 3118" and 3120" and 3122" and 3124" and 3126" and 3128" and 3130" and 3132" and 3134" and 3136" and 3138" and 3140" and 3142" and 3144" and 3146" and 3148" and 3150" and 3152" and 3154" and 3156" and 3158" and 3160" and 3162" and 3164" and 3166" and 3168" and 3170" and 3172" and 3174" and 3176" and 3178" and 3180" and 3182" and 3184" and 3186" and 3188" and 3190" and 3192" and 3194" and 3196" and 3198" and 3200" and 3202" and 3204" and 3206" and 3208" and 3210" and 3212" and 3214" and 3216" and 3218" and 3220" and 3222" and 3224" and 3226" and 3228" and 3230" and 3232" and 3234" and 3236" and 3238" and 3240" and 3242" and 3244" and 3246" and 3248" and 3250" and 3252" and 3254" and 3256" and 3258" and 3260" and 3262" and 3264" and 3266" and 3268" and 3270" and 3272" and 3274" and 3276" and 3278" and 3280" and 3282" and 3284" and 3286" and 3288" and 3290" and 3292" and 3294" and 3296" and 3298" and 3300" and 3302" and 3304" and 3306" and 3308" and 3310" and 3312" and 3314" and 3316" and 3318" and 3320" and 3322" and 3324" and 3326" and 3328" and 3330" and 3332" and 3334" and 3336" and 3338" and 3340" and 3342" and 3344" and 3346" and 3348" and 3350" and 3352" and 3354" and 3356" and 3358" and 3360" and 3362" and 3364" and 3366" and 3368" and 3370" and 3372" and 3374" and 3376" and 3378" and 3380" and 3382" and 3384" and 3386" and 3388" and 3390" and 3392" and 3394" and 3396" and 3398" and 3400" and 3402" and 3404" and 3406" and 3408" and 3410" and 3412" and 3414" and 3416" and 3418" and 3420" and 3422" and 3424" and 3426" and 3428" and 3430" and 3432" and 3434" and 3436" and 34

Take your Loud Speaker into the Garden



ELECTRON WIRE FOR PERFECT EXTENSIONS

Laid double for Telephone Extensions
and **LOUD SPEAKER**

With this Wire you may extend your Telephones &
Loud Speaker to any part of the house or garden
Any length can be obtained laid double

Electron wire creates a beautifully mellow tone and actually
increases the volume. Being insulated with vulcanised rubber,
no further insulation is necessary. You may allow it to touch
anything anywhere indoors or out of doors in perfect confidence.
Electron wire has no equal at ten times the price

✓ **EVERY BOX** Guaranteed by

The New London **Electron Works Ltd.**
LONDON. **ELECTRON WIRE** THE PERFECT AERIAL ENGLAND.



OBTAINABLE
EVERYWHERE —
WRITE DIRECT IN CASE OF
IMMEDIATE DIFFICULTY —

HASDEN
STUDIOS

ELECTRON WIRE
FOR PERFECT EXTENSIONS
OF Loud Speaker, Telephones, etc.

A Remarkable New Valve

Ediswan PV8DE is a power valve giving exceptional results on low filament current. It has been specially designed to operate from dry cells in conjunction with the Ediswan type AR 06. It has been placed on the market only after conclusive tests have proved its absolute efficiency.

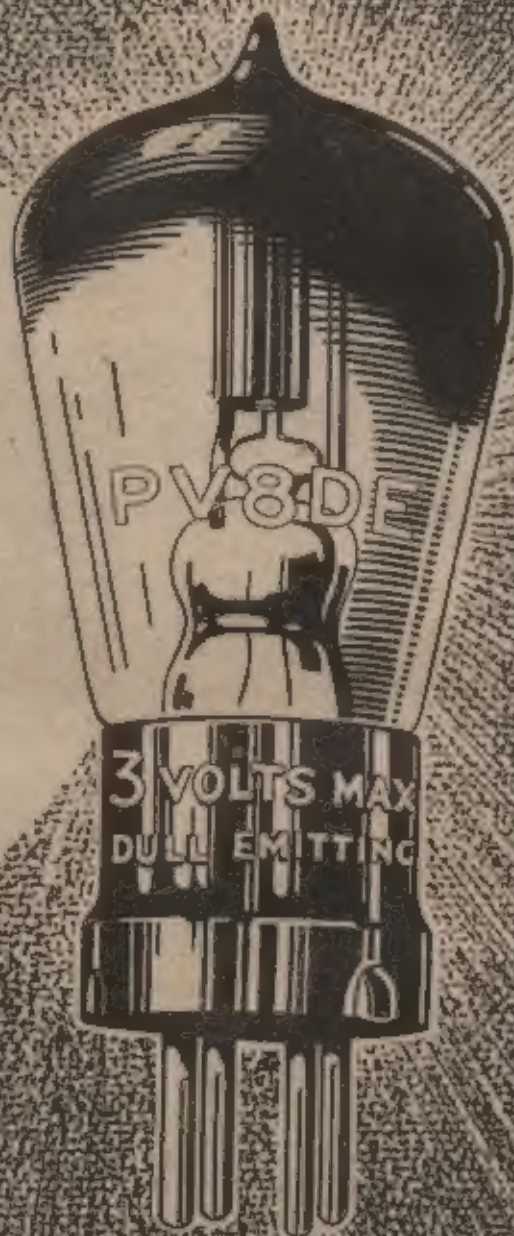
Try this new valve on your set: obtainable from all leading dealers. Reduced Price, 22/6.

Filament volts	..	..	3
.. amps	..	..	0.12
Plate volts	..	..	60-120
Grid bias, volts, neg.	..	..	3-10
Impedance in ohms	..	..	12,000
Amplification factor	..	..	6
Emission, milliamperes, approx.	..	..	15
Overall length	..	..	120 m/m.
.. diameter	..	..	45 m/m.

THE EDISON SWAN ELECTRIC CO. LTD.
125-5, QUEEN VICTORIA STREET, LONDON, E.C.4.

Telephone: City 9881 (B. and S. Exchange).
Telegrams: Ediswan, London.

162/50.



EDISWAN

VALVES